

CHAPTERS IN THE HISTORY OF ACTORS AND ACTING IN ANCIENT GREECE

TOGETHER WITH A

PROSOPOGRAPHIA HISTRIONUM GRAECORUM

A DISSERTATION PRESENTED TO THE FACULTY OF

PRINCETON UNIVERSITY

IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

(DEPARTMENT OF CLASSICS)

BY

JOHN BARTHOLOMEW O'CONNOR

CHICAGO

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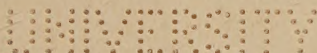
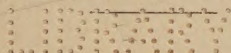
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TO
FRANCIS EDWIN CUNNINGHAM
IN AFFECTIONATE REGARD

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PREFACE

The chapters here presented on the history of acting and actors in Greek antiquity form only an introduction to the larger work originally planned, whose scope may be here briefly outlined: (1) to trace the development of the actor's part in the production of plays from the earliest time, when, by the gradual differentiation of the actor from the chorus, dramatic action became possible, down to the period when, by the spread of the guilds of Dionysiac artists over the entire Greek and Graeco-Roman world, the traditions of the drama came to be wholly within the keeping of the actors; (2) to follow as far as the available evidence should permit the process by which the apprentice, whose first essay before the public was in the rôle of mute or supernumerary, rose to the position of speaking actor, and then, if possessed of more than ordinary ability, gained the right to compete for the prize offered to protagonists and was recognized as competent to supervise, as actor-manager, the reproduction of "old plays" or classics; (3) to determine the dates of the introduction of the four contests of actors into the Athenian festivals of Dionysus, so far as this had not already been done, and to ascertain if possible what the procedure was which the Athenian officials followed in different periods in granting to qualified actors admission to these contests; (4) to study the personnel of the various Dionysiac guilds in some detail, in the hope of obtaining more accurate information concerning the degree of specialization prevalent from the third century on, or, in other words, to find out how far the old distinction between tragic and comic actors, which Plato *Rep.* 395 *b* speaks of as a matter of course, was maintained at a later time, and to what extent the ranks of the poets were still recruited from the body of actors; and finally (5) to present in alphabetical order the names of all known Greek actors with all the essential facts which we possess concerning them.

The materials collected for these studies have proved too extensive for publication in a doctor's thesis. It has seemed best,

therefore, to withhold for the present the chapters that have no direct bearing on the prosopographical list, and to print the list itself with such chapters of the treatise as contribute directly to the understanding of the material there collected.

It is hoped that the prosopographical list will prove of service to students of the Greek drama; the researches in recent years of Reisch, Capps, and Wilhelm have shown how largely we are obliged to depend on the records of actors for information on at least the external history of the drama after the close of the classical period, while the serviceable treatise of Völker has contributed not a little to our understanding of the classical drama. In drawing up the list, accordingly, the writer has endeavored to make it as complete as possible and practicable, both as to individuals and as to the ascertainable facts concerning them. A good deal that is new will be found in the list, including some restorations of inscriptions.

The study of the technical terms employed to designate the actor and his function was found to be necessary for the sake of gaining a clear conception of the history and meaning of each term, and partly in order that the confusion regarding some of them that has arisen in recent years might be dissipated. The publication of Wilhelm's important work and the discussions to which it has given rise have rendered unnecessary a large part of the chapter on the Athenian actors' contests as originally outlined. We have accordingly confined ourselves here to a brief presentation of the facts which have been established by others, discussing at length only the still uncertain date of the introduction of the comic actors' contest into the City Dionysia. In the second chapter some data are brought together which bear on the subject of the specialization of actors after the fourth century.

Acknowledgments are due to all my predecessors in this field of study, especially to Völker, Reisch, and Wilhelm; others are mentioned in the notes and references. It is a pleasure to express my indebtedness to my various teachers, Professors Shorey and Hale of the University of Chicago; Professor Hendrickson of Yale University, formerly of the University of Chicago; and, of Princeton University, Professors Capps and Abbott, formerly of

the University of Chicago, West and Westcott. During a year in Athens it was my privilege to attend the lectures of Professors Dörpfeld, Schrader, and Wilhelm. But my especial thanks are due to Professor Capps, through whose teaching I became interested in this field of work and without whose constant sympathy, inspiration, and aid this study would hardly have been successfully prosecuted. In the third chapter especially and in establishing the chronology of the persons mentioned in the Victors'-lists I have found his intimate knowledge of the inscriptional documents indispensable.

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CHAPTER I

TERMINOLOGY

The terms which we shall discuss in the present chapter are:

- (1) ὑποκριτής and ὑποκρίνεσθαι; (2) τραγῳδός and κωμῳδός;
(3) ἀγωνιστής, ἀγωνίζεσθαι and their compounds, especially συναγωνιστής, πρωταγωνιστής, δευτεραγωνιστής, and τριταγωνιστής;
(4) ἐπιδείκνυσθαι; (5) τεχνίτης.

1. ὑποκριτής and ὑποκρίνεσθαι.—The first formal exhibition of tragedy at Athens as a recognized part of the festival of the City Dionysia took place in 534 B. C.;¹ soon after the establishment of the Cleisthenian democracy the state assumed charge of the tragic exhibitions at this festival and provided for the expense of their maintenance;² comedy was admitted into the same festival in 486;³ in 449 the contest of tragic actors was organized; and similar contests for both the tragic and the comic actors who participated at the Lenaea were soon after established. By this time we may reasonably infer that the element of acting had become distinct and separate from the choral element and that the constituent parts of the companies of τραγῳδοί and κωμῳδοί had come to be referred to by distinctive names.

But it is not until a generation after this epoch date in the history of acting that we have contemporary documents in which the name for "actor" and the verb for "acting" are found. But the great Fasti of the victors at the City Dionysia, which were compiled and put on stone after the middle of the fourth century,⁴ were undoubtedly based upon the contemporary records of the eponymous archon both as regards the historical facts preserved

¹ *Marmor Parium*, ed. Jacoby, p. 14.

² Probably at the time of the introduction of the choregic system. That this was the event which furnished the epoch-date of the great Fasti of victors, *IG. II 971*, as Capps conjectured in *Introduction of Comedy into the City Dionysia* (Chicago, 1903), is still the most plausible hypothesis.

³ Capps, *loc. cit.*, pp. 12, 28, and *AJP.* XXVIII (1907), p. 86.

⁴ See now A. Körte *Classical Philology* II (1906), pp. 391 f., and Reisch *Zeitschr. f. öster. Gymn.*, 1907, pp. 289 f.; cf. Wilhelm *Urkunden dramatischer Aufführungen in Athen*, p. 13.

in them and in respect of the terminology employed. In this document we find under the heading *τραγωδῶν* for the year 447 (Wilhelm, p. 18), the entry *ὑπ[οκριτῆς ὁ δεῖνα]* (sc. *ἐνίκα*). We are justified, therefore, in assuming that the term *ὑποκριτής*, which first appears in Arist. *Vesp.* 1279, 422 B. C. (Appendix, No. 41), was in both official and popular use at the time of the first establishment of the actors' contest. From this time forth, as the Attic literature becomes more extensive and varied, the specialized use of these words for the actor and his work is illustrated by an increasing number of instances, too numerous to catalogue.¹ Throughout the fifth and fourth centuries these words have no real rivals. The noun occurs either alone or qualified by the adjectives *τραγικός* and *κωμικός* or by the corresponding nouns.

We may note at this point two facts that are to be observed: (1) So far as we can determine, *ὑποκριτής* is used indiscriminately for any actor in a play without regard to his relative rank or importance, though in later times there was a tendency (below, pp. 5 ff.) to use another term for the leading actor of a troupe, leaving *ὑποκριτής* for the subordinate actor. (2) As *ὑποκρίνεσθαι* described more particularly the function of an actor in a play, so it could be used also to describe the function of the chorus when the latter took part in the action.² When Aristotle³ says that the chorus ought to take part in the action as an actor, he is enabled to emphasize the point which he wishes to make through the very fact that *ὑποκρίνεσθαι* had come to describe especially the ordinary work of the actor as distinguished from the ordinary work of the chorus.

The terms *ὑποκριτής* and *ὑποκρίνεσθαι*, in the technical meaning which we find current in the classical period, were obviously

¹ The earliest use of *ὑπόκρισις* in a technical meaning seems to be in the essay *On the Sophists* of Alcidas of Elea, the pupil of Gorgias (Blass *Antiphon*, p. 198), where he illustrates the precision and polish of a speech delivered from memory by reference to the actor and rhapsodist.

² Aristotle *Poet.* 1459 b 25: τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον, where *ὑποκριταί* includes all the participants in the dramatic action, as Flickinger has shown in *The Meaning of ἐπὶ τῆς σκηνῆς*, etc. (Chicago, 1902), who cites also Plat. *Symp.* 194 b μετὰ τῶν ὑποκριτῶν, where probably all Agathon's performers, chorus as well as actors, were included in the phrase, and the late scholium to Aesch. *Agam.* 1347 (p. 319 in Wecklein's edition), πεντεκαίδεκα εἰσὶν οἱ τοῦ τραγικοῦ χοροῦ ὑποκριταί.

³ *Poet.* 1456 a 26: καὶ τὸν χορὸν δὲ ἓνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν, καὶ . . . συναγωνίζεσθαι.

not invented to designate the actor and his work at a time when the actor's function had just become sufficiently differentiated to demand a specific terminology. On the contrary, the Athenians took words which were already in use in an untechnical meaning—words which seemed to them adequately to describe the part which the actor took in the production of a tragedy. In the course of time these terms become so closely associated with the drama that they came to be less frequently employed in the old literal and metaphorical meanings than in the meaning which they had acquired through this association. In time the original meaning disappeared altogether, except perhaps in some of the dialects, and the derivative meanings which came into use were based upon the dramatic and not upon the original signification.

The original meaning of *ὑποκρίνεσθαι* has been the subject of much discussion and of widely divergent views. On the whole, however, the stemma of meanings set up by G. Curtius¹ seems to be as near the truth as it is possible to get with the evidence we have. It has the further merit of being in accord with the unanimous testimony of the ancient scholars² who discussed the origin of the term as applied to dramatic action.

According to Curtius the two original meanings are (1) "interpret" and (2), "follow immediately upon" in conversation (*in certando succedere*). The former meaning, found in Homer, always persisted but suffered no further development. The latter, however, from the simple meaning (*a*) "answer," also found in Homer, came to be applied (*b*) to the dramatic "answerer" who took up the words of the chorus and responded to them (*ἀποκρίνεσθαι πρὸς τὸν χορόν*, as a group of ancient writers explain); thence (*c*) the technical meaning "act" or play a rôle, and then the derived meanings (*d*) "dissemble," "play the hypocrite," and (*e*) "recite" or "declaim" in a dramatic manner. *ὑποκρίνεσθαι*

¹ *Abh. d. k. sächs. Ges. d. Wiss. zu Leipzig, Phil.-hist. Kl.* III, pp. 148 ff., and *Rhein. Mus.* XXIII (1868), pp. 255 ff. His view was opposed by Summerbrodt *Rhein. Mus.* XX (1867), p. 510=*Scaenica*, pp. 259 ff. (cf. also *ibid.*, pp. 285 ff.), who insisted on "interpret" as the original meaning. For the literature in general see A. Müller *Bühnenalt.*, pp. 170 f., to which add Heimsoeth *De voce ὑποκριτής*, index, schol. Bonn., 1873. Heimsoeth's main thesis was that in the scholia to the dramatic poets *ὑποκριτής* occurs in the sense of "grammaticus;" but his view is apparently not now accepted by anyone.

² Collected by Curtius *Abh.*, loc. cit., pp. 149 ff.

in the meaning "answer" is used by Herodotus and by Hippocrates. It seems to have survived longer, before being displaced by ἀποκρίνεσθαι when the former had become specialized, in Ionia than in Attica, as one would expect, and though it is so used a few times by Attic writers, yet it was probably felt by them to have an archaic flavor.¹

As ὑποκριτής is used by classical writers in the general sense of "actor" without distinction of grade or rank, as noted above, so the verb covers the whole work of the actor, whether it is conceived of as dignified and artistic or as merely imitative. So Aristotle *Eth. Nic.* 7. 1147 a 23 uses οἱ ὑποκρίνομενοι of those who merely recite what they do not understand. The verb is used also of the particular rôle assumed, as when Aristotle *Pol.* 8 (5) 1314 a 40 says ὑποκρινόμενον τὸ βασιλικὸν καλῶς.

ὑποκρίνεσθαι with the name of the character or with μέρος or πρόσωπόν τι is a usage that extends from the classical writers down to the latest, in both the literal and the metaphorical sense, e. g., Luc. *De salt.* 83, ὑποκρίνασθαι μανίαν. It is to be noted, however, that when the object of the verb is the title of a play or its equivalent, τὸ δράμα, τὴν τραγωδίαν or τὴν κωμωδίαν, the phrase in no period of Greek literature refers to the participation of any actor except the leading actor or protagonist (see Appendix). In Athens after the actors' contests were established the reference is always to the one actor in each play who was competitor for the prize, and outside of Athens, in the period of the guilds, to the *rex gregis* or the leading member of the troupe of actors who presented the play. So the Attic Didascaliae *IG.* II 973, 974, 975 regularly report, after the name of the play, ὑπε(κρίνετο) ὁ δέινα; and in the last line of each year-list of the Fasti *IG.* II 971, ὑποκριτής ὁ δέινα, ὑποκριτής must also be taken in the special sense of

¹Thuc. 7. 44. 5, τὸ σύνθημα εἰ δ' αὐτοὶ μὴ ὑποκρίνοιντο, διεφθέριοντο. Arist. *Rhet.* 1444 b 18, τὰ δὲ τοιαῦτα πάντα οὕτω δεῖ ὑποκρίνεσθαι. Xen. *Mem.* 1. 3. 1, ἡ Πυθία ὑποκρίνεται, is generally corrected by editors to ἀποκρίνεται. Aristoph. *Ach.* 401, δθ' ὁ δούλος οὕτως σοφῶς ὑποκρίνεται, the word is used by the poet intentionally and should not be altered. If the Slave was really Euripides' actor, as the scholiasts assert, who identify him with Cephisophon, the double meaning was manifest; if, however, this is merely the fancy of the commentators and the Slave was neither Cephisophon nor an actor of Euripides, the word ὑποκρίνεσθαι, which gave rise to this interpretation, was used for paratragic effect. The latter alternative is the more probable. So in Aristoph. frag. 585 K., Kock rightly defended ὑπεκρίνετο because of the manifest parody of tragic diction.

protagonist, as the corresponding entry in the Didascaliae shows, *ὑποκριτῆς ὁ δεῖνα ἐνίκα*.

Through the establishment of the usage just described, the leading actor in a play, or the actor who, by virtue of recognized position, took part in a dramatic contest only as a competitor for the actors' prize, easily came to be spoken of as the *ὑποκριτῆς par excellence* of a play. Generally speaking, a person who is referred to in Greek writers simply as *ὑποκριτῆς* (with the qualification "tragic" or "comic") is assumed to be a prominent actor or protagonist—though perhaps this is true because the writers whom we possess usually have occasion to refer only to actors who, as actors, have achieved some eminence. It does not follow, however, that a person who, like Aeschines, did not win a leading position as an actor could not be referred to as *Αἰσχίνης ὁ ὑποκριτῆς*, nor that all protagonists of whom we hear were good actors (cf. the case of Hegelochus). But we can readily understand how, in an age in which the list of victorious protagonists could be drawn up under the general heading *νῖκαι ὑποκριτῶν τραγικῶν*, the simple *ὑποκριτῆς* could generally imply an actor of the first rank. At any rate, as we shall immediately see the need was felt at a later time for a word which would better carry the connotation of "actor of the first rank."

2. *τραγῳδός* and *κωμῳδός*.—The words *τραγῳδός* and *κωμῳδός*, which from the beginning of the third century on when used in the singular signified the leading actor, the head of a troupe and more especially the leader of a troupe that brought out an old tragedy or comedy, had not yet come to be employed in this sense. They are found only in the plural in writers of the fifth and fourth centuries (below, pp. 18 ff.). And yet the beginnings of the later specialization in the use of these terms can be detected in three instances. In the *Fasti IG. II* 971 the phrase *παλαιὸν δρᾶμα πρῶτον παρεδίδαξαν οἱ τραγῳδοί* is found in the year 386 (frag. d, p. 23 Wilhelm¹), and the same expression with *οἱ κωμῳδοί* in that of the year 339 (frag. g, p. 28 Wilhelm). These entries indicate the introduction of the "old tragedy" and of the "old comedy"

¹See Wilhelm *Wien. Jahresheft* (1907), p. 39, where the rediscovered fragment is published. *πρῶτον* is accordingly restored in frag. g.

respectively into the annual¹ programme of the City Dionysia. Now we do not chance to have the corresponding Didascaliae for either of these two dates, but for the year 341, *IG. II 973*, we find *παλαιᾷ Νεοπτόλεμος*. Here a single *τραγῳδός* is mentioned by name whereas in the *Fasti* we have the plural without any name. It is not to be assumed that the play was brought out in the latter case by the several members of the tragic company together and in the former by a single member of the company. The explanation is rather this: The record of the *Fasti* confines itself to *ἄγωνες*, except where a new event was for the first time introduced. The old play was evidently not offered in a competition for a prize; the *τραγῳδός* who superintended its production won no victory, and therefore was not entitled to a place in the *Fasti*, which is a list of the victors. The plural *οἱ τραγῳδοί* in the *Fasti*, therefore, tells us clearly that old plays were brought out by *τραγῳδοί* and *κωμῳδοί*, while the *Didascaliae* show us that each year a single *τραγῳδός* or *κωμῳδός* had charge of the reproduction. We have then, in the *Fasti* for 386, the first instance of the meaning of *τραγῳδός* that afterward became the common meaning.

The same tendency toward the appropriation of the word *τραγῳδός* in its specialized sense is seen in Demosthenes *De pace* 6, as Capps² has shown. The orator refers to the bad advice on political matters, given by Neoptolemus *ὁ ὑποκριτής*, to which the Athenians had listened. He goes on to say that he could blame no one but the Athenians for this, "for if you had been witnessing tragic performances in the theater (*τραγῳδοὺς ἐθεᾶσθε*) instead of to a debate on matters of the highest import to the state, you would not have listened to him with favor nor to me with aversion."³ It is clear that Demosthenes has in mind here, not the dramatic spectacle as a whole, nor the tragic poets in particular, when he uses *τραγῳδοὺς*, but that he is contrasting

¹ We have no right to assume, with Wilhelm *Urke.*, pp. 28 f., that from these dates on the reproduction of old plays was "occasional." All the evidence which we possess indicates that this event, when once introduced, was a regular part of the exhibition. Reisch *ZöG.* (1907), p. 294, is right about this.

² *AJP.* XXIX (1908), pp. 206 ff.

³ Cf. the scholiast's paraphrase, "you listened to Neoptolemus with favor, charmed by his voice."

the rivalry of Neoptolemus and himself before the people as pleaders in a political cause with their possible rivalry as actors competing for the prize to be awarded to the best protagonist. While Demosthenes lays claim to superior consideration as a statesman, he readily concedes the pre-eminence of Neoptolemus in his own sphere, the theater. In the entirely formal phrase of Demosthenes, therefore, with its usual meaning "tragic performances," we see for the first time in literature the beginning of the specialization in the meaning of *τραγῳδός* and *κωμῳδός* which afterward became common and which may have been, and probably was, in official use as early as 386 B. C.

A very concise statement of the difference which ancient scholars observed between the usage of the classical period and that of post-classical writers is found in the scholium to Demosthenes *De pace* above referred to. The note has so generally been regarded as hopelessly corrupt that it has received far less consideration than it deserves. I give here the text as it stands in the MSS, except for the displaced clause which Capps has shown to constitute a second note. The main note is a commentary on *Νεοπτόλεμος ὁ ὑποκριτής*, the second on *τραγῳδοῦς ἐθεᾶσθε*. For a full discussion of the scholium reference is made to Capps, who has recently demonstrated both the soundness of the MSS tradition and, in a measure, of the doctrine embodied in this bit of ancient learning.¹

ὑποκριτήν:—*ὑποκριτὰς* ἐκάλουν οἱ ἀρχαῖοι τοὺς νῦν *ῥαγῳδοῦς* λεγομένους, τοὺς δὲ νῦν *ὑποκριτὰς* (οὗτοι δὲ ἦσαν δύο) τὸν μὲν *ῥευτεραγωνιστήν*, τὸν δὲ *ῥριταγωνιστήν*, αὐτοὺς δὲ τοὺς ποιητὰς τῶν δραμάτων *ῥαγῳδοῦς* καὶ *ῥαγῳδοδιδασκάλους*.²

τραγῳδοῦς:—τοὺς ποιητὰς οἶον τὸν *Εὐριπίδην* καὶ *Ἀριστοφάνην*.

The scholiast, observing that Neoptolemus, the famous protagonist, is simply called *ὑποκριτής*, rightly remarks that later writers

¹ *AJP*, XXIX (1908), pp. 206 ff.

² The MSS give after λεγομένους in the first line the words τοὺς ποιητὰς—*Εὐριπίδην* καὶ *Ἀριστοφάνην*, which Lambinus in the edition of Novelli saw were out of place; but he inserted them after ποιητὰς τῶν δραμάτων, not repeating τοὺς ποιητὰς. But Capps saw that τοὺς ποιητὰς could be explained only as an attempted definition of *τραγῳδοῦς* as used by Demosthenes later on. The scholium is generally quoted in the version of Lambinus, who boldly rewrote it, omitting τοὺς δὲ νῦν *ὑποκριτὰς*, changing δύο to τρεῖς, inserting ὁ μὲν *ῥριταγωνιστής*, then reading ὁ δὲ *ῥευτεραγωνιστής*, etc., and finally changing *τραγῳδοῦς* in the last line to *ῥαγῳκοῦς*.

would have preferred *τραγῳδός*. In the second statement he wrongly, as we shall see (below, pp. 31 ff.), attributes to the ancients, i. e., to the classical writers, a use of “deuteronist” and “tritonist” which was certainly not classical. As regards the third statement and that of the second note, they are not wholly wrong nor wholly right, but only incomplete. While Demosthenes in the phrase *τραγῳδοὺς ἐθεῖσθε* was certainly not thinking of the poets but rather of the competing protagonists, as we have seen, yet *τραγῳδοί* does sometimes in classical writers signify “tragic poets” and seldom specifically “tragic actors.” Yet it would have been more correct to say that *in the plural* it is used in the broader sense, “tragic company,” and that the writer who so uses it may have in mind either the company as a whole or the spectacle which the company as a whole presents, i. e., “tragic performance;” or, in the third place, the writer may have uppermost in his mind either one of the three principal elements of the tragic company: chorus, poets, or actors. The Demosthenes passage is peculiar and important in that the word tends to be narrowed in the direction of the later specialized usage, and to mean, not the actors who produce a given play, nor the actors who together produce several plays, but the rival leading actors in the several competing plays. And the scholium has value in clearly pointing out the change in usage which had taken place at the time of writing—a change which is at least foreshadowed if not exemplified in the Demosthenes passage.¹

At this point it is necessary to consider at length the contention advanced by Mr. Herbert Richards in his article “On the Use of the Words *τραγῳδός* and *κωμῳδός*,” *Class. Rev.* XIV (1900), pp. 201 ff. He there challenges the traditional view (as stated, e. g., in Liddell and Scott) as to the meaning of these terms. He argues that *τραγῳδός* and *κωμῳδός* in classical Greek meant “1. singers, in most cases forming a chorus, acting and spoken of together, 2. a performance, 3. tragedy or the tragic stage, comedy or the comic stage.” In conclusion, after presenting an extensive collection of material, he makes the following

¹The law of Lycurgus (passed before 325) establishing a contest at the Chytiri is called by the author of *Vit. X. Orat.* 841 f. ὁ νόμος περὶ τῶν κωμῳδῶν, and *κωμῳδοί* refers here to protagonists, as Rohde observed; see below, p. 55.

statements as suggestions: "1. that there is no evidence for the sense of either actor or poet in good Attic of the fifth and fourth centuries; 2. that outside Attica towards the end of that time and onwards there is evidence for actor, but not of a quite clear and conclusive kind, and that conclusive evidence does not appear until the first century after Christ, though we need not doubt that the sense existed earlier; 3. that the sense of poet is not found till at any rate the second century of our era and perhaps not so soon." As an inference from his main conclusions Richards suggests that *τραγῳδός* and *κωμῳδός* "may signify a performance by one or two people in which singing was paramount"—thus practically reviving the long-abandoned theory of Böckh touching "lyrical tragedy."

Richards arrives at the foregoing conclusions by the following method. Starting from the original etymological meaning of the words, "goat-singer" and "komos-singer," he takes up the actual occurrences of *τραγῳδός* and *κωμῳδός* in the earlier extant literature and in inscriptions, and shows that in every case the words can be assigned to one of the three meanings mentioned above. He lays stress on the fact that there is no passage in Attic literature of the fifth and fourth centuries where *τραγῳδός* and *κωμῳδός* unequivocally bear the sense of poet or actor. He then traces the use of the words in later Greek until he can find instances of definite poets and definite actors who are called *τραγῳδοί* and *κωμῳδοί*.

Apart from the question of the validity of his interpretation of the words in classical writers, Mr. Richards' treatment of the subject is open to several criticisms: (1) Because in the literature of a particular period he can find no passage where the words *must* mean poet or actor, he infers that they were never so used. But an argument *e silentio* is especially hazardous in this case, for much of the literature of the most important period is lost and what remains touches only incidentally and rarely upon dramatic performers. If Richards were right in his interpretation of *τραγῳδός* and *κωμῳδός* in the passages he has gathered, even so his argument would not be conclusive. (2) He assumes that the terms kept their original meaning of "singers" throughout Greek

literature, and he seeks to make this meaning explain the occurrence of *τραγῳδοί* and *κωμῳδοί* in the Soteric lists of Delphi and other inscriptions without first investigating the significance of the entries in these documents or turning to account the special researches of such writers as Reisch. (3) He fails to consider the historical development of the personnel of the dramatic companies and the change wrought thereby in the content of the words in question. (4) He overlooks important inscriptional evidence available at the time of writing.¹ Since then, it may be added, important new inscriptions have come to light, especially the new fragments of the *Fasti* above referred to (p. 5). It may be added, further, that one who attempts to follow Mr. Richards is needlessly embarrassed by his reference to inscriptions in publications long since antiquated. The texts, dates, and commentary of scholars like Köhler, Dittenberger, Baunack, and others have given many of these documents a new significance. We may remark also that deductions are sometimes carelessly drawn, and that too often the writer has employed the lexica and indices without making sure of the context, so that the writer himself has fallen into error and the reader is misled.

The conclusions of Mr. Richards have not been combated in detail so far as the writer knows. They seem to have met with the approval of von Holzinger (*Jahresber.*, 1903, p. 170). Mr. Capps *TAPA*. XXXI (1900), p. 117, n. 3, expressed his dissent from Richards' view and promised at a later time to defend the traditional view. This promise is now fulfilled vicariously by the present writer.²

The words *τραγῳδός* and *κωμῳδός* first occur freely in documents which permit of a precise definition of the functions of the persons so designated. These documents are the agonistic inscriptions of the third century and following. Among these the most important are the lists of the performers at the Soteria at Delphi and the lists of the leading contestants at the Dionysia at Delos. The Soteric lists give the names of all the participants in the exhi-

¹Such as *IG*. II 971, 972, 973, 975, 977, and the choregic catalogues of Delos — this group constituting the most important inscriptional evidence we possess.

²Some suggestions have been derived from a paper which Mr. D. P. Lockwood, then a student in Harvard University, prepared for Professor Capps.

bitions under the general heading οἷδε ἡγωνίσαντο τὸν ἀγῶνα τῶν Σωτηρίων. The tragic performers are mentioned by name, under the sub-heading τραγῳδοί in groups of three, each group having its flute-player and didascalus. Similarly for comedy—κωμῳδοί in groups of three with flute-player and teacher. After the κωμῳδοί follow the members of the comic chorus, seven in number, and without teacher or flute-player.

It is certain that the τραγῳδοί and κωμῳδοί mentioned in each group are not actor-managers, but all the actors employed. This is shown by the headings and by the character of the inscriptions in detail.¹ Again, the unvarying number of three actors is significant.² In this respect the Delphic lists are unlike the Delian, where the number of τραγῳδοί and κωμῳδοί varies greatly; in a later Soteric inscription but one κωμῳδός is recorded, Baunack 2569.

Richards, however, is of the opinion that the three τραγῳδοί and the three κωμῳδοί are vocalists merely, rather than actors proper. He argues thus in substance: The function of the didascalus was confined to teaching the chorus singing and dancing. Now since there was no tragic chorus, as he assumes with Lüders and A. Müller, the didascalus mentioned each time with the τραγῳδοί and κωμῳδοί taught these as he would have taught the chorus had there been one, i. e., taught them singing and dancing. The reasoning seems entirely false. A few years earlier at Delos dramatic choruses took part with the actors.³ Here the τραγῳδοί and κωμῳδοί are always the actor-managers. If a chorus

¹ E. g., the fact that the individual members of the comic chorus for each year are named, and the costumer.

² See Kelly Rees *The So-called Rule of Three Actors in the Classical Greek Drama* (Chicago, 1908), p. 69.

³ Cf. this entry in the accounts of the ἱεροποιοί for the year 279 B. C., *BCH*. XIV (1890), p. 396, l. 85: χορῶ τῷ γενομένῳ τοῖς κωμῳδοῖς καὶ τῷ τραγῳδῶ Δράκοντι τοῖς ἐπιδειξαμένοις τῷ θεῷ, δάδας παρὰ Ἐργυτέλου . . . ῥυμοὶ καὶ ξύλα ||||, and A. Körte *N. Jahrb. f. klass. Alt.* III (1900), p. 83. The notice clearly shows that certain things were provided for the chorus which was furnished to the κωμῳδοί, and apparently also to the tragic chorus furnished to Dracon. It is entirely in line with this bit of evidence that we always find the comic choreutae at Delphi just after the comic actors and without either flute-players or teachers. And yet flute-players and teachers are absolutely essential to the training and the performance of the chorus. Since the Delphic catalogues give *all* the performers, the conclusion is that the comic choreutae were under the direction of the didascalus who trained each group of actors, and that their part in the performance was an essential part. It is interesting to see in the catalogue of ca. 140 B. C., Baunack, No. 2569, that the choreutae are designated as χορευταὶ κωμῳδοῦ. See Capps *TAPA*. XXX (1900), p. 138. Cf. Anth. Pal. xi. 11, σὺ δ' ἔχων χορὸν οἷκεθεν ἦκεις, of one who gathered a chorus as if he were a τραγῳδός or χοραύλης.

went with the *κωμῳδοί* at Delos, then the comic choreutae mentioned in the Delphic lists went with the *κωμῳδοί*, flute-player, and teacher there also, and we are obliged to assume that the performances in both cases were of the same character as those which are evidenced in the Athenian inscriptions of the same epoch, viz., dramatic. As for the tragic chorus at Delphi, although the lists give the names of no persons under the head of *χορευταὶ τραγικοί*, yet the *τραγῳδοί* here as at Delos may have been furnished with choruses, either the comic choreutae assuming this function, as in the day of Aristotle,¹ or else the *ἄνδρες χορευταί* or *χοροὶ ἄνδρων*, as Jan and A. Kôrte suppose.²

We may add that, since no poets are mentioned in the Soteric lists, old plays were probably brought out there. We chance to know that the *Heracles* of Euripides, which surely demanded a chorus, was performed at this festival during the third century (*BCH.* XVII, 1893, p. 15). The correct understanding of these lists, to which Richards appeals in support of his new theory, seems to be, that there was a dramatic chorus, certainly for comedy³ and in all probability for tragedy also; that the three *τραγῳδοί* and the three *κωμῳδοί* were the actors of these tragedies and comedies; and that the function of the didascalus was still, as it ever had been, to train the chorus as well as the actors, i. e., he was the manager of the performance.

The Delian inscriptions, unlike the four great Soteric catalogues, mention only the leaders of the dramatic troupes. The *τραγῳδοί* and *κωμῳδοί* mentioned in them are actor-managers. We have seen that this was true in the case of Dracon. Again, in some of the years the number of *τραγῳδοί* or *κωμῳδοί* is less than three. In the Delian list of 201 B. C., *BCH.* VII (1883), p. 118, Eudemus, the only *κωμῳδός* mentioned, performed three times, doubtless with the same troupe. Further, three of the Delian lists mention poets under the heading *ποιηταὶ κωμῳδιῶν* (280 B. C.,

¹ *Pol.* 3, 3, 1276 b 4, ὥσπερ γε καὶ χορὸν ὅτε μὲν κωμικόν, ὅτε δὲ τραγικόν ἕτερον εἶναι φασιν, τῶν αὐτῶν πολλάκις ἀνθρώπων ὄντων.

² Jan *Verh. d. XXXIX phil. Versamml.*, p. 87; cf. Preuner *Delph. Weihgeschenke*, p. 76; Kôrte *N. Jahrb. f. kl. Alt.* III (1900), p. 86.

³ In the recently discovered comic fragments from Ghorân and in Lefebvre's new Menander papyrus χοροῦ is written several times between scenes. For the correct interpretation of this fact see A. Kôrte *Hermes* XLIII (1908), pp. 299 ff.

Robinson *AJP.* XXV, 1904, p. 188) or *κωμωδοποιός* (263 B.C. and 259 B.C.). When poets appear new plays are produced and the poets act as didascali according to the traditional Athenian custom; but *τραγωδοί* and *κωμωδοί* bring out old plays.¹ It is thus that we must interpret *IG.* VII 542, 543, which give the victors at the Sarapieia at Tanagra, and *IG.* VII 2727, the list for the Soteria at Acraephia, both of the early part of the first century B.C.²

We may consider the fact established that *τραγωδοί* and *κωμωδοί* at Delos and Delphi mean "actor-managers" and "actors of old plays" respectively. It is entirely consistent with this conclusion (viz., that these persons were actors and not singers) that some of the very persons who are mentioned in these lists appear in the Athenian records among the victorious *ὑποκριταί*. Thus, of the Delphic *κωμωδοί* the following appear at Athens as *ὑποκριταὶ κωμικοί*: Autolycus, Demeas, Cephisodorus, Lyciscus, Philonides; of the Delian, Hieronymus, Menecles, Philonides, Polycles; of the Delphic *τραγωδοί*: Alexandrus, Arcesilaus, Heraclitus; of the Delian: Aristarchus, Cleodorus.³ But there are cases that are even more specific: Cephisius, who is *κωμωδός* at Delos in 282 and 279, acted (*ὑπεκρίνετο*) at Athens the *Mainomenos* of Diodorus in 288 B.C. So Polyxenus, *κωμωδός* at Delos a century later, 172 B.C., took the leading rôles in comedies at Athens ca. 185–170 B.C. Other instances of this complete identification of the business of the *τραγωδός* with that of the *ὑποκριτής* will be found in the Prosopographia at the end of this treatise. And this result is exactly what we have found (above, pp. 5 f.) to be true in Athenian documents, where Neoptolemus the *ὑποκριτής* is classed among the *τραγωδοί* who, from 386 down, yearly brought out old plays at the Dionysia. There seems to be no question that *τραγωδός* always meant, both in Athens and outside Attica in agonistic documents, "actor of an old play." The main contention of Richards certainly is wrong.

¹ Probably the prominent actors who were present on these occasions and brought out old plays as *τραγωδοί* and *κωμωδοί* served as *ὑποκριταί* for the production of the new plays, just as in the Athenian Didascaliae Neoptolemus, for example, brings out an old play as *τραγωδός* and serves as *ὑποκριτής* in three new plays at the same festival.

² In 542 and 543 the headings are in the accusative, e. g., *τραγωδούς*, sc. *ἐνίκα*.

³ For the details see under these names in the Appendix.

We have other records, some of them cited by Richards, which point to the same conclusion. In the well-known Corcyrean inscription *IG. IX 694*, ll. 20 ff., provision is made for supplying at the local Dionysia in alternate years three flute-players, three *τραγωδοί*, and three *κωμωδοί*. Lüders and A. Müller¹ understand *τραγωδοί* and *κωμωδοί* to mean in this case protagonists who had their troupes with them and who entered into competition with one another. This is the only interpretation that permits of a satisfactory explanation of the flute-players. The three *τραγωδοί* and the three *κωμωδοί* represent three tragic and three comic companies. Each company has its flute-player, each of the three flute-players serving a tragic and a comic company. Were we to apply the analogy of the Delphic lists of performers, there would be one company of three *τραγωδοί* and one company of three *κωμωδοί*, and only two flute-players would be needed.

Again, we have an interesting decree respecting the inhabitants of Iasos passed by the guild of Dionysiac artists which had their headquarters at Teos. The guild resolves to send free of charge to the Iasians two *αὐληταί*, two *τραγωδοί*, two *κωμωδοί*, one *κιθαριστής*, and one *κιθαρῳδός* to participate in the celebration of their Dionysia. In this inscription also *τραγωδοί* and *κωμωδοί* must be understood to mean "actor-managers," each accompanied by his troupe. Lüders (p. 125), anticipating the interpretation which Richards brings forward, points out that the sense of singers or declaimers is excluded by the fact that the artists assigned had to bring with them their *ὑπηρεσία*,² which as singers or as declaimers they would not need (*οἷδε ἐνεμέθησαν σὺν ταῖς ὑπηρεσίαις*).

We may cite finally a decree of the Dionysiac guild of Ptolemais of the middle of the third century. It is an honorary decree signed by the members of the guild. The names of the actor-element are arranged as follows: 1 *τραγωδός*, 6 *κωμωδοί*, 4 *συναγωνισταί τραγικοί* (see below, p. 29), 1 *χοροδιδάσκαλος*, and then, after a lacuna of seven lines, 1 *αὐλητὴς τραγικός*. We may con-

¹ Lüders *Dion. Künst.*, p. 121, and Müller *Bühnenalt.*, p. 388.

² Which doubtless means their *συναγωνισταί*, and not, as Lüders thought, their apparatus. A. Müller, p. 203, n. 5, and p. 406, thinks of the theatre-servants rather than of the subordinate actors.

clude that this club was able to furnish one company of tragic actors and six companies of comic actors. The lacuna of seven lines is significant. A. Körte *N. Jahrb. f. klass. Alt.* III (1900), p. 86, n. 5, thinks that the names of seven choreutae were written here. In that case the number of the chorus would be the same as that of the comic chorus at Delphi in the middle of the third century, and the choreutae formed both the comic and the tragic chorus.

Where the terms *τραγῳδός*, *κωμῳδός*, and *ὑποκριτής* appear in the same inscription, we can now have no doubt that the two former are actors of old plays, while *ὑποκριτής* unqualified means actor of a new play. We have found this to be true in the Athenian Fasti (entries of the years 386 and 339), in the Soteric inscriptions of 272–269, and the Delian lists scattered over the period 284 to 172, when compared with corresponding Athenian documents, though in Athens and Delos only the actor-manager of an old play, in Delphi all the actors in an old play, are so designated.¹ Further, we nowhere find *τραγῳδός* and *κωμῳδός* referring to actors of a new play. *ὑποκριτής*, on the other hand, is used of the actor of a play, i. e., the protagonist, whether the play is new or old. But whenever an old play is referred to and the actor is designated as *ὑποκριτής*, the qualification *παλαιᾶς τραγῳδίας* or *παλαιᾶς κωμῳδίας* is employed.²

¹ The Delphic lists stand alone in designating all the actors as *τραγῳδοί* and *κωμῳδοί*. The first person named in each group is not the actor-manager of the troupe, because a didascalus is mentioned with each group. The companies consisted of protagonists—all, star casts—and brought out old plays. Demeas, the second actor in his group in the year 270, appears as a protagonist in the Athenian Victors'-list as early as ca. 289 B. C. Cf. also Heracleitus and Polyces.

² For example, *IG. VII 420* (Oropus): *ποιητής σατύρων* · | *Φιλοξενίδης Φιλίππου Ὠρώπιος* · | *τραγῳδίας παλαιᾶς ὑποκριτής* · | *Φιλοκράτης Θεοφάντου Θηβαῖος* · | *κωμῳδίας παλαιᾶς ὑποκριτής* · | *Ζωῖλος Ζωῖλου Συρακόσιος* · | *τραγῳδίας καινῆς ποιητής* · | *Πρώταρχος Ἀντιμένους Θηβαῖος* · | *ὑποκριτής* · | *Φιλοκράτης Θεοφάντου Θηβαῖος* · | *κωμῳδίας καινῆς ποιητής* · | *Χιόννης Διογειτάνδου Θηβαῖος* · | *ὑποκριτής* · | *Πολύξενος Ἀνδρύτα Ὀπούντιος*. One other agonistic inscription of this class, *IG. VII 1760* (Thespiae) is formulated in this way. Usually instead of *ὑποκριτής παλαιᾶς τραγῳδίας* (*κωμῳδίας*) we have simply *τραγῳδός* (*κωμῳδός*), e. g., *IG. VII 3197* (Orchomenus): *κιθαρῳδός* · | *Δημήτριος Παρμενίσκου Καλχηδόνιος* · | *τραγῳδός* · | *Ἰπποκράτης Ἀριστομένους Ῥόδιος* · | *κωμῳδός* · | *Καλλίστρατος Ἐξαέστου Θηβαῖος* · | *ποιητής σατύρων* · | *Ἀμινίας Δημοκλέους Θηβαῖος* · | *ὑποκριτής* · | *Δωρόθεος Δωροθέου Ταραντίνος* · | *ποιητής τραγῳδιῶν* · | *Σοφοκλῆς Σοφοκλέους Ἀθηναῖος* · | *ὑποκριτής* · | *Καβίριχος Θεοδώρου Θηβαῖος* · | *ποιητής κωμῳδιῶν* · | *Ἀλέξανδρος Ἀριστίωνος Ἀθηναῖος* · | *ὑποκριτής* · | *Ἀττάλος Ἀττάλου Ἀθηναῖος*. In one inscription, *IG. VII 1773* (Thespiae), we find in l. 22 the pleonastic expression *τραγῳδός παλαιᾶς τραγῳδίας*. In l. 20, on the other hand, Lolling reports *-ΙΞ παλαιᾶς κωμῳδίας*, which Dittenberger naturally restored [*ὑποκριτής*], etc. All previous editors omit the line entirely, but Böckh conjecturally restored [*κωμῳδός παλαιᾶς κωμῳδίας*]. If Lolling is right, the inconsistency of usage is to be noted; but probably the scribe wrote *κωμῳδός* as he did *τραγῳδός* in l. 22.

We may now consider the use of *τραγωδῶν* and *κωμῳδῶν* as headings in the Athenian Fasti, *IG.* II 971. Under these headings in each year-list we find recorded the choregus and poet (as didascalus) and after the establishment of the actors' contest also the protagonist. Similar genitives are used for the dithyrambic victors, viz., the tribes, but here not as headings but as a part of the entry, e. g., *Οἰνῆς παίδων*. But doubtless this is simply a difference in the order of words, the purpose being to save space, and does not signify a different construction of the genitive. The simplest explanation of these genitives is to regard them as partitive, depending on the *οὔδε νενικήκασιν* of the general heading of the Fasti, so that the year-list of the year 421, for example, would read:¹

Ἐπὶ Ἀλκαίου (ἐνίκων)· παίδων· Ἱπποθωνίτις, Ἀρίσταρχος Δεκε(λειεύς) χορηγῶν. ἀνδρῶν· Ἀιαντίς, Δημοσθένης χορηγῶν. κωμῳδῶν· ὁ δεῖνα χορηγῶν, Εὐπολῖς διδάσκων.

Since the prize was awarded to the choregus, as well as to the didascalus and actor and tribe,² we must understand the verbs *ἐδίδασκε* and *ἐχορήγει* as equivalent to *διδάσκων ἐνίκα* and *χορηγῶν ἐνίκα*.

The difficulty with this explanation is that, if *τραγωδῶν* in these headings means "of the tragic performers," the choregus cannot be included in this category. As Bethe rightly asserts, he was certainly not a member of the tragic company. But is the objection really valid? I think not. In fact it was because the choregus was not, strictly speaking, a member of the com-

¹ Mention should be made of Bethe's interpretation of the phraseology of the Fasti, *De scaenicorum certaminum victoribus*, p. 6. He would paraphrase thus: *κωμῳδῶν* (χορὸς ἐνίκα, ψ) | Εὐρυκλείδης ἐχορήγει | Εὐφρόνιος ἐδίδασκεν, | *τραγωδῶν* (χορὸς ἐνίκα, ψ) | Ξενοκλῆς Ἀφιδνα(ῖος) ἐχορήγει, | Αἰσχύλος ἐδίδασκεν. His comment is: "testatur enim titulus ita suppletus, in certaminibus scaenicis nec choregos nec poetas certasse sed choras." An obvious objection to this view is the formulae of the choregic inscriptions, an example from which is given above, and of, e. g., *IG.* II 1289. Here there are no ellipses, the dative *τραγωδοῖς* appears and not the genitive, and the chorus is not mentioned at all. Further, in the Victors'-lists the heading of the section for tragic poets is (νίκαι) ποητῶν τραγικῶν.

Bethe misunderstands Arist. *Eq.* 521 and *Av.* 445 and 1102 when he contends that the victory went to the chorus. It is true that the chorus was the instrument with which the poet (but as didascalus, not as poet) competed, as the horses were the means by which the charioteer competed. Aristophanes is thinking of the victory to be awarded, not to his chorus as such, but to himself.

² As is proved by the choregic inscriptions, e. g., *IG.* II 1247, Θράσυλλος . . . ἀνέθηκεν χορηγῶν νικήσας.

pany, and yet was one of the competitors for the prize given to the choregus of the company which should win the approval of the judges, that, in my opinion, the peculiar phraseology which we find in the Fasti was adopted. If the entry had been *ὁ δέινα χορηγῶν*, the choregus would have been included as one of the *τραγωδοί*; as it is, he counted among the victors, but not as one of the *τραγωδοί*. The didascalus, on the other hand, is properly reckoned in the Fasti as one of the tragic or comic company. Our conclusion would be, therefore, that the generic term *τραγῶδων*, as it appears in probably the earliest Athenian document in which it is used, means "tragic company," and that under this term are embraced the chorus, the poet, and the actors.

Another explanation is, however, admissible and perhaps preferable. It may be that the heading *τραγῶδων* goes back to the time when the poet was an actor and before there was a choregus outside of the tragic company. Before the choregic system was established the tragic company consisted of chorus and actors; the poet was not only a member of the company as one of the actors or the only actor, but he was in the true sense the choregus or "leader of the chorus." By the new system a citizen was appointed as quasi "chorus-leader," though he did not actually perform this function. But in the official records the didascalus and the choregus were still treated as "members of the tragic company."

The same explanation holds good for *IG. II 1289* as it stands in the improved text now found in Wilhelm *Urk.*, p. 210: *ποιητῆς τραγωιδῶν ἐνίκα [Φανόστρατο]ς Ἡρακλείδου Ἀλικαρνασσεύς, | ὑποκριτῆς τραγωιδῶν ἐνίκα [α Ἱερομνήμων]ν Εὐανορίδου Κυδαθηναίεύς*. These are the victors at the Lenaea of 306 B.C. "As poet for the tragic company" and "as actor for the tragic company" express the idea satisfactorily. As a "choregic" inscription (it is, however, from the period of the "choregia of the demus") this document stands halfway between the Fasti, which recognizes the poet only as didascalus, and the Didascaliae, which recognizes him as poet; cf. *IG. II 974 c*, Wilhelm, p. 45 (311 B.C.), and 975 (of the third and second centuries); see below, p. 50.

Our study of the inscriptional evidence leads us to expect in literary usage the following meanings of these words: (1) *τρα-*

γῳδοί, "tragic company" as a whole, (2) a τραγῳδός may be any member of the company: poet, actor, or member of the chorus, (3) in the course of differentiation which the term underwent, especially after old plays were excluded from the contests and were given as extras, τραγῳδός came to mean the actor-manager of an old play, and (4) finally passed into literature as an honorific term for a tragic actor of the first rank, or protagonist. What is true for τραγῳδός holds good also for κωμῳδός.

Let us first take up the passages where the words in question mean "tragic company" and "comic company." Aristophanes frag. 149 Kock perhaps best illustrates this use:

A. καὶ τίνες ἂν εἶεν; B. πρῶτα μὲν Σαννυρίων
ἀπὸ τῶν τρῳγῳδῶν, ἀπὸ δὲ τῶν τραγικῶν χορῶν
Μέλητος, ἀπὸ δὲ τῶν κυκλίων Κινησίας.

A. had asked the question: "Who would dare go down to the path of the shades and gates of darkness?" B. had answered: "In public assembly we chose one from each profession, one whom we know to be a frequenter of the lower world, etc." Then after a few lines A. asks again, "Who might the envoys be?" The answer is: "Sannyrion representing the comedians, Meletus the tragedians, and Cinesias the dithyrambic poets." We must of course regard ὁ τραγικὸς χορὸς and οἱ τραγῳδοί as convertible terms; Aristophanes might, had he chosen, have spoken of Meletus as ἀπὸ τῶν τραγῳδῶν and Sannyrion as ἀπὸ τῶν κωμικῶν χορῶν. Both were poets, as was Cinesias. Hence it is evident that οἱ τρῳγῳδοί (i. e., οἱ κωμῳδοί) and οἱ τραγῳδοί are both terms for the comic and tragic companies as a whole, of which the poet was an important member.

Arist. *Oecon.* 1. 4. 1344 a 20: ἡ δὲ διὰ τῆς κοσμήσεως οὐδὲν διαφέρουσα ἐστὶ τῆς τῶν τραγῳδῶν ἐν τῇ σκευῇ πρὸς ἀλλήλους ὁμιλία. The ὁμιλία of "singers" in this instance seems pointless. The phrase πρὸς ἀλλήλους ὁμιλία does not admit of Richards' serviceable evasion "the tragic stage."¹ The safe course is to interpret generally, "the tragic company."

¹ It is hard to see how anyone could suspect, with Richards, p. 206, that the writer of this passage was not "fully master of the delicacies of Attic speech."

In the well-known passage in Arist. *Poet.* 5 1449 b 1, καὶ γὰρ χορὸν κωμῳδῶν ὁψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ' ἐθελονταὶ ἦσαν, the ἐθελονταὶ were the κωμῳδοί, i. e., all who took part in the production of a κωμῳδία. The archon granted the chorus to the didascalus; all who were trained by him were κωμῳδοί. In the early period the didascalus himself was included in the comic company. Here Aristotle uses the traditional phrase, in which all the company were conceived of as embraced under the chorus.

Similar are three passages in Aristophanes: *Pax* 806, ἥνίκα τῶν τραγῳδῶν τὸν χορὸν εἶχον ἀδελφός τι καὶ αὐτός; *Av.* 787, εἶτα πεινῶν τοῖς χοροῖσι τῶν τραγῳδῶν ἤχθετο; and *Vesp.* 1537, τοῦτο γὰρ οὐδεὶς πω πάρος δέδρακεν, ὀρχούμενον ὅστις ἀπήλλαξεν χορὸν τρυγῳδῶν. In these cases τραγῳδῶν and τρυγῳδῶν have their generic meaning "tragic," "comic players." χορὸς τραγῳδῶν means "chorus composed of tragic performers." While every man of the chorus in the stricter sense must be a τραγῳδός, of course not every τραγῳδός is necessarily a member of the chorus. The expression cannot be used to prove that the τραγῳδοί comprised the members of the chorus and no one else.

In Aesch. *Ctes.* 204 we find μελλόντων τραγῳδῶν εἰσιέναι. The generic and personal force is felt here also. It cannot be said that the entrance of the chorus marked the beginning of the performance, and, further, the verb εἰσιέναι seems to preclude the meanings "tragic performance" and "tragic stage."

Apparently of similar force is Xen. *Oecon.* 3. 9, θεᾶ γὰρ αὐτοὺς ἥπερ τοὺς τραγῳδοὺς τε καὶ κωμῳδοὺς.

The instances cited are sufficient to show that in the literature of the fifth and fourth centuries, as well as in the inscriptions, τραγῳδοί and κωμῳδοί were used of the company of players, tragic or comic. This being so, we must expect that, on occasion, according to the point of view of the writer, the word τραγῳδοί may mean "poets" rather than "actors" or "chorus;" that again it may mean "actors" rather than "poets" or "members of the chorus;" and finally that it may refer chiefly to the members of the chorus. We give first the passages where "poets" lie uppermost in the writer's mind.

Aristoph. *Vesp.* 1480, καὶ τοὺς τραγῳδοὺς φησιν ἀποδείξειν

Κρόνους τοὺς νῦν διορχησάμενος ὀλίγον ὕστερον. *Ibid.* 1498, εἴ τις τραγωδὸς φησιν ὀρχεῖσθαι καλῶς, and *ibid.* 1505, ἕτερος τραγωδὸς Καρκινίτης ἔρχεται. To interpret these passages correctly one must understand the context thoroughly and must have ll. 1473–1517 especially in mind. If τραγωδὸς here means singer or dancer, then we must accept the strained conclusion (see scholl. ad 1479, 1502) that Thespis and Phrynichus here referred to are not the famous tragic poets but obscure singers and dancers. As regards the sons of Carcinus, we know that one of them, Xenocles, was a tragic poet (*Thesm.* 189, *Ran.* 86). To regard them as simply dancers would be to miss the sense and the humor of the passage. Philocleon's object was to show that the real dotards are the moderns; they cannot compare with the old poets who led their own choruses—Thespis and Phrynichus. The sons of Carcinus are introduced as a parallel. The reference is clearly to them as poets.¹

In certain other passages the language of τραγωδοί and κωμφοί is spoken of; the poets, as the ultimate source of the words of actors and chorus, must be referred to. Crates, frag. 24 Kock, τοῖς δὲ τραγωδοῖς ἕτερος σεμνὸς πᾶσιν λόγος ἄλλος ὄδ' ἔστιν. Diphilus, frag. 30 Kock, ὥς οἱ τραγωδοὶ φασιν οἷς ἐξουσία ἔστιν λέγειν ἅπαντα καὶ ποιεῖν μόνοις. Arist. *Poet.* 22 1458 b 3, Ἀριφράδης τοὺς τραγωδὸν ἐκωμῶδει, ὅτι οὐδεὶς ἂν εἴποι ἐν τῇ διαλέκτῳ τοῦτοις χρῶνται. If one reads the context it will readily be admitted that Aristotle is referring to poets. He has just shown how, by the alteration of a single word in an iambic line which both had composed alike, Euripides had improved upon Aeschylus. He then goes on to say that Arophrades ridiculed the κωμφοί because they use phrases which do not occur in ordinary speech. If the words in these passages be taken as not necessarily referring to poets but rather to the performers, in none of them can the performers be restricted to the chorus. And in the last passage as

¹So Blaydes *ad Vesp.* 1490: rem autem extra controversiam ponere videntur ista vv. 1478–1481 (ὀρχοῦμενος . . . τάρχαϊ' ἐκεῖν', etc.), unde constat non coevi alicuius saltatoris, sed inclyti illius saltatoris tragici antiqui σχήματα exprimere temporis acti laudatorem Philocleonem. See also Starkie's note *ad loc.*, and cf. Athen. 22a and Fröhde *Technik d. att. att. Komödie*, p. 116, n.: "An einem Tänzer Phrynichos darf man mit Meineke Harwardt. Progr. 16 und Leeuwen aber nicht denken. S. Halbertsma S. 3." Richards follows Meineke.

well as in the preceding the tone is so distinctly personal that Richards' meaning "tragic stage" seems inadmissible.

Let us next consider a passage from the comic poet Timocles, frag. 6 Kock:

τοὺς γὰρ τραγωδοὺς πρῶτον, εἰ βούλει, σκόπει,
ὥς ὠφελούσι πάντας. ὁ μὲν ὦν γὰρ πένης
πτωχότερον αὐτοῦ καταμαθὼν τὸν Τήλεφον
γενόμενον ἤδη τὴν πενίαν ῥᾶον φέρει.

Here again it is better to take *τραγωδοὺς* as referring to the poets who present the characters to us and are the ultimate source of the plot as well as of the language.

Aristoph. *Vesp.* 650, *χαλεπὸν μὲν καὶ δεινῆς γνώμης καὶ μείζονος ἢ 'πὶ τρυγδοῖς*. *τρυγδοῖς* in this passage clearly refers to the poet as the one who is to cure the malady in the body politic. Starkie well translates: "It is a hard task and one that requires a judgment of portentous power and greater than is to be expected in a comic poet, to cure the disease that has eaten into the vitals of the state."¹

Again, in Plat. *Legg.* 935*d*, τί δὲ δῆ; τὴν τῶν κωμῶδων προθυμίαν τοῦ γέλοια εἰς τοὺς ἀνθρώπους λέγειν ἢ παραδεχόμεθα; the meaning of *κωμῶδων* is clearly defined by the context. The next sentence begins with the distribution of *κωμῶδων*: ποιητῇ δὲ κωμῶδίας ἢ τινος ἰάμβων ἢ Μουσῶν μελωδίας μὴ ἐξέστω μηδένα τῶν πολιτῶν κωμῶδειν. Here the word means, not merely poets of comedy, but comic writers in general.²

Before leaving this topic, the use of the words *τραγωδεῖν* and *κωμῶδειν* to denote the function of the tragic and comic poet respectively deserves a word (cf. Aristoph. *Thesm.* 85, *Nub.* 1091, *Ach.* 631, 655, *Pax* 751, and Arist. *Poet.* 22. 1458*b* 31 for *κωμῶδειν*). It is hard to conceive how this use of the verb could have originated unless *τραγωδός* and *κωμῶδός* were terms applied to the poets, or how it could have long existed without giving rise to the connotation "poet" in the nouns *τραγωδός* and *κωμῶδός*.

¹ Richards, p. 206, writes: "In Ar. *Vesp.* 650 *τρυγδοῖς* is simple comedy." The whole tone of the passage is against this, I think. It is distinctly personal. In fact, the word *γνώμης* forces us to take *τρυγδοῖς* in a personal sense. The "comic stage" can have no *γνώμη*.

² Jowett: "But then, do we admit into our state the comic writers who are so fond of making mankind ridiculous?" "A comic poet or a maker of iambic or satirical verse shall not be permitted to ridicule any of the citizens."

While the specific term for actor was *ὑποκριτής* (*τραγικός* or *κωμικός*), we should expect that the actors, as well as the poets, could be referred to under the general title *τραγωδοί* and *κωμωδοί*, "tragedians" and "comedians," "members of the tragic and comic companies." Plato *Phaedr.* 236 c seems to be the earliest certain example of this usage, *ἵνα δὲ μὴ τὸ τῶν κωμῳδῶν φορτικὸν πρᾶγμα ἀναγκαζώμεθα ποιεῖν ἀνταποδιδόντες ἀλλήλοις*. The reference is to the logomachy which takes place between the actors, either in the agon proper, as in Aristoph. *Eq.* 361 ff., or in the portion of the play that leads up to the agon, as *ibid.* 386 ff. The chorus takes no part in the *ἀνταπόδοις* proper.¹

That Demosthenes *De pace* 7, *εἰ γὰρ ἐν Διονύσου τραγωδοὺς ἐθεῶσθε*, is thinking of the tragic actors and their contest more particularly we have already shown (above, pp. 6 ff.). The use of the verb in *De cor.* 13 is a parallel case, where he says of Aeschines, *ἡλίκαι νῦν ἐτραγῳδεῖ καὶ διεζήει*. The word implies not only pomposity but dissimulation, though far less of this than our "hypocrite." Demosthenes virtually calls Aeschines a *τραγῳδός* and a *ὑποκριτής*, in each case referring to his career as an actor. Further, Demosthenes retains in the verbs the fundamental distinction of meaning which exists in the nouns, denoting a member of the tragic troupe and emphasizing the general characteristics of "tragedians," i. e., their pomposity; *ὑποκριτής*, on the other hand, denotes the actor and emphasizes the essential characteristic of his trade, viz., deception and simulation.²

We turn now to the use of these terms in application to the members of the chorus. The specific term is *χορευταί*. But, just as in the case of the poets and actors, the Attic writers of the fifth and fourth centuries employed *τραγωδοί* and *κωμωδοί* when they had in mind, not the whole company of tragedians and comedians, but only or chiefly the members of the chorus. This usage is best illustrated by the common phrase *τραγωδοῖς χορηγεῖν*, "to be choregus for the *τραγωδοί*." We know that the duty of the

¹ See W. H. Thompson's edition of the *Phaedrus*, p. 23. The part of the chorus in the agon was probably limited to the *ᾠδαί* and *κελεύσματα*, Zielinski *Glied. d. altatt. Kom.*, pp. 117, 311.

² Goodwin's note on the passage is: "*ἐτραγῳδεῖ καὶ διεζήει* set forth in his tragic style (i. e., pompously), referring to the theatrical days of Aeschines, like *ὑποκρίνεται* 15. 4, cf. XIX, 189, *ταῦτα τραγῳδεῖ*." Cf. on 15. 4: "*ὑποκρίνεται*, he plays his part."

choregus was to defray the expenses of the chorus; and in this phrase no doubt it was felt that the chorus was chiefly in the mind of the writer.¹ We need cite only a few passages to illustrate this common usage. Lysias 19. 29, *τραγωδοῖς δις χορηγήσαι*, and 21. 1, *καταστὰς χορηγὸς τραγωδοῖς*; Arist. *Eth. Nic.* 1123a 23; *κωμωδοῖς χορηγῶν*; Dem. 21. 59, *τοῦτον ἐμισθώσατό τις φιλόνομος χορηγὸς τραγῳδῶν*. But one must not infer from this or similar phrases that *τραγωδοί* and *κωμωδοί* meant only the members of the chorus.

τραγωδοί and *κωμωδοί* were often used for the dramatic performance, e. g., Aesch. *Ctes.* 45, *ἀπείπη μὴ κηρύττεσθαι τοῖς τραγωδοῖς*, *ibid.* 36, and 176. Similar is Aesch. *Ctes.* 41, *γιγνομένων τῶν ἐν ᾧσται τραγῳδῶν*, and 34, *τραγῳδῶν ἀγωνιζομένων καινῶν*, "during the performance of new tragedies;" also *ibid.* 154 and *Tim.* 157. Many other occurrences of these terms can best be interpreted on the analogy of this usage. Plat. *Rep.* 395a, *ἀλλ' οὐδέ τοι ὑποκριταὶ κωμωδοῖς τε καὶ τραγωδοῖς οἱ αὐτοί*; Aristoph. *Av.* 512, *ὅπῳ ἐξέλθοι Πριαμός τις ἔχων ὄρνιν ἐν τοῖσι τραγωδοῖς*; *id. Pax* 530, *Διονυσίων, αὐλῶν, τραγῳδῶν, Σοφοκλέους μελῶν, κιχλῶν*. In a medley like this the meaning "tragic performance" will fit the context as well as any. Xen. *Oecon.* 3. 7, *ἐπὶ μὲν κωμῳδῶν θεάν*; Andoc. 4. 42, *νευκικῶς εὐανδρίᾳ καὶ λαμπάδι καὶ λαμπάδι καὶ τραγωδοῖς*; Isaeus 5. 36, *τῇ μὲν φυλῇ εἰς Διονύσια χορηγήσας τέταρτος ἐγένετο τραγωδοῖς καὶ πυρῖχισταῖς ὕστατος*. The fact that in these expressions the performers are put for the performance shows that *τραγωδοί* and *κωμωδοί* in actual usage, irrespective of their etymology, comprised all the performers.²

The following passages from the later literature show that the words *τραγωδός* and *κωμωδός* were unequivocally used in the sense of actor, and more particularly of the protagonist who brought out an old play. The fact is best illustrated by bringing together the terms used in describing the famous actors of the fifth and fourth centuries. Thus, Andronicus is spoken of by Lynceus, quoted by Ath. 584d, as *τραγωδός*, by Machon *ibid.* 581e as

¹ Because of the etymology of *χορηγεῖν* if for no other reason. But it seems that the duties of the choregus extended to little else than providing for the chorus.

² In the new Menander, *Epitrep.* 108 van L., *τεθέασαι τραγωδοῦς* = *τραγωδίας*, in Sam. 245, *οὐκ ἀκήκοας λεγόντων τῶν τραγῳδῶν* = *ὑποκριτῶν*—both times of old plays.

ὑποκριτής. Aesopus, described by Plut. *Vit. Cic.* 5 as τραγωδός, is in the same context spoken of as ὑποκρινόμενος. Athenodorus is τραγωδός in Plut. *Mor.* 234 *d*, Ath. 538 *f*, but is ὑποκριτής in Plut. *Vit. Alex.* 29 and in *IG.* II 971 *f* and *h*, and the verb ὑποκρίνεσθαι is used of him by Ath. 538 *f*, ὑπεκρίθησαν δὲ τραγωδοὶ μὲν Θεσσαλὸς καὶ Ἀθηνόδωρος. So Callippides, τραγωδός in Ath. 535 *d*, is ὑποκριτής in *IG.* II 972 col. ii and in Polyaeus 6. 10, is ὁ τῶν τραγωδιῶν ὑποκριτής in Plut. *Vit. Ages.* 21, ὑποκριτής τραγικός in *IG.* II 977 *rs* and Plut. *Mor.* 348 *f*. Leonteus is referred to in Ath. 343 *e* as τραγωδός . . . ὅτε κακῶς τὴν Ὑψιπύλῃν ὑπεκρίνατο. Plutarch *Mor.* 334 *f* speaks of Lycon as κωμωδός, so also Ath. 538 *f*; but in *IG.* II 977 *x* he is ὑποκριτής κωμικός and Ath. *loc. cit.* uses of him the verb ὑποκρίνεσθαι. Diodorus 16. 92 speaks of Neoptolemus as τραγωδός, in Dem. 5. 6 he is ὑποκριτής, in Stob. *Anth.* 98. 70 (III, p. 233 Meineke) ὁ τῆς τραγωδίας ὑποκριτής, in *IG.* II 973 ὑπεκρίνετο and ὑποκριτής are used, and in *IG.* II 977 he is ὑποκριτής τραγικός. Polus is spoken of as τραγωδός in Plut. *Mor.* 785 *b*, but in 348 *f* and in Luc. *Apol.* 5 he is τραγικός ὑποκριτής, while in Plut. 816 *f* he is designated as ἐν τραγωδίᾳ πρωταγωνιστής. Cf. also *Vit. X. Orat.* 848 *b* (ὑποκριτής) and Plut. *Epist. de amicitia*, Bernadakis VII, p. 117 (Πῶλος τὸν τύραννον Οἰδίποδα ὑπεκρίνετο). Thettalus, τραγωδός in Ath. 538 *f* and Plut. *Mor.* 334 *d*, in Plut. *Vit. Alex.* 10 is ὁ τῶν τραγωδιῶν ὑποκριτής and in *IG.* II 971 *egh*, 973, and 977 *pt* is called ὑποκριτής, and ὑποκρίνεσθαι is used of him in Ath. 538 *f* and *IG.* II 973. So finally Theodorus, referred to by Plut. *Mor.* 737 *b* as τραγωδός, is called *ibid.* 348 *f* τραγικός ὑποκριτής, by Aelian *Var. hist.* 14. 40 ὁ τῆς τραγωδίας ὑποκριτής, by Arist. *Pol.* 1336 *b* 28 ὁ τῆς τραγωδίας ὑποκριτής, in *IG.* II 977 *t* he is ὑποκριτής τραγικός, and in a Delphic inscription *BCH.* XXVII, p. 13, he is designated simply ὑποκριτάς, while Plut. *Mor.* 816 *f* calls him "protagonist," and the verb ὑποκρίνεσθαι is used concerning him by Dem. 19. 246, Paus. 1. 37. 3. Instances might be multiplied, but the above will suffice to show that τραγωδός and κωμωδός have become in later writers the suitable honorific terms for the eminent actor of tragedy or comedy where Attic writers of the classical period preferred the less pretentious term ὑποκριτής; that in later writers the phrase

which simply defines the function, *ὑποκριτῆς τραγικὸς* or *κωμικὸς*, is still in common use, and that in all periods the verb by which is indicated the work of the actor is *ὑποκρίνεσθαι*. This result is in accord with the observation made by the scholiast to Dem. *De pace* 6 which we discussed above (pp. 6 ff.).

It is rather unprofitable to discuss in detail the many passages in later Greek literature in which Mr. Richards thinks he finds in *τραγῳδός* the meaning "singer." In the first place he starts on the wholly erroneous assumption, as we have seen, that the word does not mean either "poet" or "actor" in the classical literature and that in the Soteric inscriptions and similar documents the function of the *τραγῳδός* and *κωμῳδός* was singing. Therefore in miscellaneous passages in later writers he either demands positive proof in each case that the word means "actor," or he endeavors to find presumptive evidence that the real meaning is "singer." Nowhere in his discussion are the faults of his method more apparent. It is obvious that he has often used the lexica and special indices without inspecting the context, drawing his deductions merely from the occurrence of the noun or verb in the brief phrases quoted. An illustration or two will suffice. He writes, p. 212: "And sometimes it is difficult to say how far plain acting is meant as distinguished from the acting of a singer. See for instances Dio Chrys. 33. 396 c, *τραγῳδὸν τινα ἐπιδημήσαντα ἡνώχλουν ἐπιδείξασθαι κελεύοντες*, Lucian *De hist. conscr.* 1, *Ἀρχελαος ὁ τραγῳδός . . . τραγῳδήσας τὴν Ἀνδρομέδαν*, and two or three passages in Dio Cassius in which Nero *ἐκίθαρώδησε καὶ ἐτραγώδησεν*, etc." The index to Sturz's edition of Dio Cassius has under *τραγῳδέω*: "*ἐκίθαρώδησε καὶ ἐτραγώδησε* 1041. 55; 1042. 92; 1047. 42." This phrase, however, occurs only in the first of the three passages cited by Sturz. In 1042. 92 we read: *ἤκουσα αὐτοῦ πολλάκις ᾄδοντος, ἤκουσα κηρύττοντος, ἤκουσα τραγῳδοῦντος*; in 1047. 42: *τοιούτου γὰρ δράμα τότε τὸ δαιμόνιον αὐτῷ παρεσκεύασεν ἵνα μηκέτι τοὺς ἄλλους μητροφόνους καὶ ἀλήτας ἀλλ' ἤδη, καὶ ἑαυτὸν ὑποκρίνεται· καὶ τότε μετεγίνωσκεν ἐφ' οἷς ἐτετολμήκει· καθάπερ ἄπρακτον τι αὐτῶν ποιῆσαι δυνάμενος* Νέρων μὲν δὴ τοιαῦτα ἐτραγώδει. Here the context shows that *τραγῳδεῖν* is synonymous with *ὑποκρίνεσθαι*. In 1033. 85 Dio gives a list of the plays which Nero acted,

"*Oidipous, Thyestes, Herakles, Alcmaion, and Orestes* ὡς πλήθει ὑποκρινόμενος." So too in Lucian *De hist. conser.* 1, where it is explained that Archelaus ὁ τραγωδός gave the *Andromeda*, and in Dio Chrys. 33. 396 c, σκοπεῖτε δὴ μὴ ταὐτὸ πάσχητε Ἰλιεύσιν ἐκείνους οἱ τραγωδὸν τινα ἐπιδημήσαντα ἠνώχλουν, ἐπιδείξασθαι κελεύοντες.

Again, Richards writes (p. 213): "Though I have not noticed Comoedia in the generic sense of "play," κωμωδία seems to be used in Plutarch's *Moralia* 665 e, (ἐμοῦ δὲ παρακελευομένου καὶ λέγοντος καιρὸν εἶναι) καθάπερ ἐν κωμωδίᾳ μηχανὰς αἴροντας καὶ βροντὰς ἐμβάλλοντας, where the reference must be to "tragedy." But Plutarch merely says, as we read in the very next words, παρὰ πότον διαλέγεσθαι περὶ κεραυνῶν, that this sort of talk at a banquet is as absurd and inappropriate as to resort to the *deus ex machina* in comedy.

As regards the use of τραγωδός as "poet," it is indeed rare in later writers as it is uncommon in classical literature, but an unequivocal instance is found in Plut. *Mor.* 88 d, ἐνδύου τῇ ψυχῇ, περισκόπει τὰ σαθρά, μή τίς σοί ποθεν ὑποφθέγγηται κακία τὸ τοῦ τραγωδοῦ ἄλλων ἱατρὸς ἔλκεσι βρύων.' So too in Lucian *Anach.* 22, τοῖς δέ γε κωμωδοῖς καὶ ἀποσκώπτειν καὶ λοιδορεῖσθαι ἐφίμεν ἐς τοὺς πολίτας—a passage which should be compared with Plato *Legg.* 935 d—Luc. *Herm.* 86, Dion Chrys. 21. 72, Dion. Hal. *De vet. script.* 2. 11, τῶν δὲ κωμωδῶν μιμεῖται τὰς λεκτικὰς ἀρμονίας. It is not necessary, therefore, to suspect with Richards the integrity of the reading τραγωδός in the only two passages known to him, "which point to the second century," viz., Bekk. *Anec.* 5. 33, Athen. 35 d. The use of τραγωδός and κωμωδός in the sense of poet is indisputable in *Vit. Aeschyli*, p. 123. 10 Westermann, scholl. Aristoph. *Ran.* 86, 367, scholl. Dion. Thrac. in Bekk. *Anec.* p. 748. 26, and Poll. 7. 201.¹ Homer is called τραγωδός καὶ πατὴρ τραγωδίας by Anon. *Rhet.* ed. Rabe, *Rhein. Mus.* LXIII (1908), p. 149, l. 2; cf. κωμωδοῖς παλαιοῖς καὶ τραγωδοῖς *ibid.* Eudoxus the poet is called a κωμωδός by Pollux, cf. below, p. 58; perhaps we should correct to κωμικῶν.

¹ τραγωδοῦ should be read for τραγωδοποιοῦ in *Vit. Aeschin.*, p. 269. 26 Westermann. Müller *Bühnenall.*, p. 197, n. 4, so reads without, however, mentioning his departure from the text, evidently on the strength of his knowledge that Ischandrus was an actor not a poet. Haigh *Att. Theat.*, p. 242, n. 2, gives τραγωδοί for τραγωδοποιοί in Plat. *Crat.* 425 d without such justification.

As *ὑποκριτής* designates an "actor" with reference to his function in the production of a play, and as *τραγῳδός* and *κωμῳδός* respectively assign him to a company of performers of tragedy and comedy, so other words came into use to define him in his capacity as "contestant" for a prize—*ἀγωνιστής* and its compounds—or as belonging to the tribe of "artists"—*τεχνίτης*. Our task is simply to determine when these words of general meaning came to be applied to actors in particular, and to learn their range and connotation in this usage. The history of these words is obviously entirely different from that of *ὑποκριτής* and *τραγῳδός*; whereas the latter were invented at an early period in the history of the drama to designate a thing that had not previously existed, and from general meanings gradually took on narrower special significations, *ἀγωνιστής* and *τεχνίτης*, on the other hand, were in use long before and after and independently of the drama, and in application to dramatic actors removed the latter from a narrower to a broader class. The transferred meaning is always felt, and neither word can by itself mean "actor," although when actors are spoken of or implied, both terms could be freely applied to them. Obviously, however, before an actor could be referred to as a "contestant" or as an "artist," acting must have come to be regularly associated with contests and the art of acting to be regarded as a fine art or profession.

3. *ἀγωνιστής* and compounds.—Not until 449 B. C. were the leading actors in competing tragedies brought into organized competition with one another at the City Dionysia. Another *ἀγών* was thus added to the innumerable contests in which men possessed of physical, intellectual, or artistic ability publicly competed for a prize. The idea of public exhibitions of skill of any kind, in which judges were appointed and an award pronounced in favor of the most excellent, seems to have been inherent in the Greek mind.¹ The words *ἀγών*, *ἀγωνίζεσθαι*, *ἀγωνιστής*, however, are not found in this connection until the classical period of Greek literature. After the contest for actors had been organized at Athens it followed as a matter of course that the terms which had long been in use for contestants in other

¹ Reisch in Pawly-Wissowa s. v. "Agones."

fields should be applied to contestants in this field also. ἀγωνιστής, ἀνταγωνιστής, συναγωνιστής and the corresponding verbs are not found freely in the extant Greek writers in application to contestants in dramatic contests until about the middle of the fourth century, though they are implied in the few allusions to the victories or defeats of poets which occur in the Old Comedy.¹ The earliest allusion in literature to the actor as contestant seems to be Aristotle *Eth. Nic.* 3. 1111 b 24: ὑποκριτὴν τινα νικᾶν; cf. *Prob.* 918 b 28: ὁ μὲν ὑποκριτὴς ἀγωνιστής καὶ μιμητής.

These words, and the underlying idea of a contest for a prize, had long been in use for the parties to judicial or political contests.² Since the rivalry of actors was felt to be not unlike that of rival orators before the ecclesia or of defendants before the courts,³ it is not always possible to say whether the figurative use of these words in reference to dramatic contests was transferred directly from the regular, organized contests like the athletic contests, or indirectly through the medium of the judicial or political contests. At no time in the history of Greek literature, with rare exceptions noted below, could any of these terms be employed for actors without a qualifying word or some other external indication of the restricted sphere of application, in the meaning "actor," "rival actor," "associate actor," etc. In a number of late inscriptions, however, the words ἀγωνιστής⁴ and συναγωνιστής have such a technical meaning.

συναγωνιστής.—The verb συναγωνίζεσθαι and the noun συναγωνιστής are very frequently used of one who helps another in any contest whatsoever. They are perhaps most frequently used in connection with war and the courts.⁵ But it is not until the third century B. C. that we find συναγωνιστής and συναγωνίζεσθαι assuming a certain technical meaning in reference to dramatic

¹ The earliest occurrence seems to be Aristoph. *Ach.* 140: ὑπ' αὐτὸν τὸν χρόνον ὅτ' ἐνθαδὶ Θεόγνυς ἡγωνίζετο. Cf. *ibid.* 419, where the "struggles" of the unhappy Oeneus are alluded to.

² Thuc. 6. 29, 8. 68; Antiphon 5. 3, 5. 4, 5. 74, and frequently in the orators.

³ Cf. Aristot. *Rhet.* 1403 b 9, ἀγωνιστικὴ δὲ ἡ ὑποκριτωτάτη.

⁴ Poland *De collegiis artificum Dionysiacorum*, p. xi, and Rees *So-called Rule of Three Actors*, p. 35, n. 1, give the references.

⁵ E. g., Thuc. 1. 143: ἐπὶ τῷ κινδύνῳ οὐδεὶς ἂν δέξαιτο . . . ἐκείνοις συναγωνίζεσθαι; Plato *Alc.* I. 119 d: ἀπέβλεπες δ' ἂν εἰς τοὺς ἀληθῶς ἀνταγωνιστάς, ἀλλ' οὐχ ὥς νῦν εἰς τοὺς συναγωνιστάς; and συναγωνίζεσθαί σοι πρὸς τοὺς πολέμιους.

Demosthenes 48. 43 says that he would not have allowed Olympiodorus to act as he did

actors. In the great actors' contests at Athens in both tragedy and comedy we know that the state recognized only the leading actor in each play as a competitor. If, then, we find the term "synagonist" applied to an actor, we are prepared, both by its general meaning "helper" and by the conditions of the contests, to understand the subordinate actor who does not himself compete for the prize but helps the principal actor against his antagonists. And so, as a matter of fact, the inscriptions which furnish us the evidence of this technical meaning confirm this presumption. The earliest epigraphical instance of synagonist is an honorary decree passed by the technitae of Ptolemais in Egypt in the reign of Ptolemy Philadelphus, *BCH.* IX (1885), p. 134. It is signed by apparently the whole membership of the guild, including one tragoedus, six comoedi, four tragic synagonists, etc. The tragoedus and the four tragic synagonists together formed a company of tragic actors.

But the documents which throw the clearest light on the technical meaning of this term are three decrees of the town of Delphi which were recently published in *BCH.* XXX (1906), pp. 278 ff., of the latter part of the second century B. C. (below, p. 71). No. 49, the most comprehensive of the three, after some compliments to the Athenian technitae for having sent to Delphi a splendid company of pythaists, goes on to mention them by name. After the general officers and forty-one members of "the great chorus" with their accompanists, come the participants in the thymelic and scenic contests. The participants in the scenic exhibitions are as follows: three auletae, four comoedi and *οι συναγωνιζόμενοι τούτοις*, six in number, five poets of satyri, two tragoedi and *οι τούτοις συναγωνιζόμενοι*, seven in number, and, finally, two tragic poets. One hundred one names are recorded, but since a considerable number took part in both the

at the last trial, *εἰ μὴ μετὰ σοῦ κοινῇ συναγωνιζόμεν.* Dio Cassius xl. 54 also uses *συναγωνιστής* as the equivalent of *συνήγορος*: *ὁ Μίλων καίτοι τὸν Κικέρωνα συναγωνιστὴν ἔχων.*

Aristophanes *Thes.* 1061, referring to the production of the *Andromeda*, makes Echo say: *Εὐριπίδην καὶ τὴ ξυνηγωνιζόμεν.*

Instances might be multiplied indefinitely to show the general meaning of the term in application to all sorts of contests. The word is probably wrongly restored in the Delphic inscription *SGDI.* II 2727, of a certain χοροψάλτρια: *ἐπέδωκε[ν καὶ συναγ]ωνί[ξ]α[το . . .] καὶ εὐδοκίμησε ἐν τῇ ἀγῶνι τῶν Πυθίων.* Since she won the prize she was hardly a synagonist; read rather *[ἀνταγ]ωνίξατο.*

choral and the thymelic or scenic exhibitions, the total number of artists in the pythiad is about eighty. We call attention to the large number of persons who went from Athens to Delphi on this occasion especially in order that it may be seen that the decree mentions every participant by name and to show that there was apparently no tendency to economize by taking the smallest number of persons who could respectably give the tragedies and comedies.

The scenic portion of this decree presents some interesting problems, for some of which no solution can at present be offered. We can reasonably assume that the four comoedi and six comic synagonists brought out four old comedies, and that one comoedus and the six synagonists were available for each comedy; but it is hard to see how the two tragoedi and their seven synagonists managed to bring out two old tragedies, two new tragedies, and five satyr-dramas. And yet it is obvious that this was the task to which they were assigned and that they were amply competent to perform it.¹ We may note also that there were only three auletae for the thirteen plays, whereas at Delphi in the third century and at Corcyra in the second century we saw that there was one aulete for each company, i. e., for each play.²

It is difficult to see how the term "synagonist" came to be applied to athletes, yet such appears to be the case. Every athlete is an antagonist to every other in a contest. There are, of course, the solitary exceptions of the torch race and the boat race, in which the contestants took part as teams and not as individuals. One inscription, *IG. III 122*, records fourteen men as winners in a torch race. The only athletic synagonists that we know of are boxers, but the relation of the synagonist to the chief competitor in a boxing match is not made clear in the documents: *Papers Am. School III*, p. 167, No. 275. 11 (Pisidia): ἐὰν εὐτυχῆσῃ δοῦ-

¹ It is to be noted, however, that among the theori mentioned in the early part of the decree are two tragic synagonists whose names do not reappear in the list of scenic performers in the second part of the decree; and also three additional auletae. Possibly these persons were available for the scenic exhibitions in addition to the above number.

² In No. 48 there are eight (or 8+) comoedi and two tragoedi, but the synagonists are not preserved; in No. 50 there are two (or 2+) comoedi and 5 comic synagonists and four tragoedi and eight (or 8+) tragic synagonists. *συναγωνιστής* in its technical meaning is found in a few other inscriptions; see in the Appendix under Damocles, Nicostratus (No. 371), and Soteles, etc.

λος νεικήσας, τοῦ θέματος τὸ τέταρτον χωρεῖν εἰς τοὺς συναγωνιστάς αὐτοῦ; *Anth. Pal.* xi. 80. 1: οἱ συναγωνισταὶ τὸν πυγμάχον ἔναδ' ἔθηκεν | Ἄπιν, οὐδένα γὰρ πώποτ' ἐτραυμάτισεν.

The Dionysiac synagonists had a guild of their own in the period of the Empire, τὸ κοινὸν τῶν συναγωνιστῶν. Ziebarth *Griech. Vereinswesen*, p. 79, has shown that κοινόν and σύνοδος are convertible terms,¹ thus correcting Poland, who thought that the κοινόν was a larger organization including the σύνοδος. The various theories regarding the meaning of κοινόν are summed up by Poland *De coll. artif. Dion.*, p. 10. It is to be noted that in most of the documents² the synagonists are mentioned along with the technitae, the inference of Reisch *De mus. cert.*, p. 105, and A. Müller *Bühnenalt.*, p. 395, that the term "synagonist" included the deuteragonist and tritagonist, as opposed to the protagonist, is on the whole a fair one, though it assumes a definite gradation of the subordinate actors that is not vouched for by any document of the Dionysiac guilds. The "technitae" were the tragœdi and comoedi, the "synagonists" were the subordinate actors.

πρωταγωνιστής, δευτεραγωνιστής, and τριταγωνιστής.—The history of these terms has recently been discussed by Rees in his treatise *The So-Called Rule of Three Actors in the Classical Greek Drama*, and need only be summarized here. The traditional view has been that throughout the whole classical period "the principal actor was called the protagonist; next in importance came the deuteragonist; the tritagonist played the inferior characters"—to use the language of Haigh, *Attic Theatre*³, p. 230. But this classification is based, in the first place, upon a theory, itself due to a misconception, that in the classical period tragedies and comedies were acted by just three actors and no more, and, secondly, upon the mistaken idea that the terms themselves, in their application to actors were in current use in classical times and

¹ As is now proved conclusively by this use in the Delphic decrees *BCH.* XXX (1906), No. 48 (ποτὶ τὸ κοινὸν τῶν περὶ τὸν Διόνυσον τεχνιτῶν) and No. 49 (ποτὶ τὰν σύνοδον τῶν τεχνιτῶν).

² *CIG.* II 3068 B (near Teos): ἔδοξεν τῷ κοινῷ τῶν συναγωνιστῶν. *IG.* XIV 2495: ψήφισμα τῆς ἱερᾶς θυμελικῆς Ἀδριανῆς συνόδου τῶν περὶ τὸν αὐτοκράτορα Καίσαρα Τραιανὸν Ἀδριανὸν Σεβαστὸν νῖον Διόνυσον συναγωνιστῶν. *IG.* XIV 2496 (Nîmes), of the reign of Nerva, is badly broken, but seems to speak of a synod of ἀγωνισταί. Lebas 1619 (Caria): decree of the synod τῶν ἀπὸ τῆς οἰκουμένης περὶ τὸν Διόνυσον καὶ αὐτοκράτορα Τραιανὸν, etc., τεχνιτῶν [. . . καὶ συναγωνιστῶν. *BCH.* VII, p. 17 (Ancyra): οἱ, etc., τεχνεῖται . . . καὶ οἱ τούτων συναγωνισταί. *BCH.* IX, p. 124, 39 (Nysa) uses the same phrase.

afterward. Both these misconceptions have been successfully dispelled, in the writer's opinion, in the above-mentioned treatise. As regards the history of the terms, Rees shows that "protagonist" is not found in either literature or inscriptions as applied to an actor until the time of Plutarch; that "deuteragonist" occurs in only two passages, both late, where the reference is certainly to an actor; and finally that "tritagonist," with but one exception, and that late, is always used with reference to Aeschines in passages that are merely reminiscences of Demosthenes.

"Deuteragonist" occurs only once in classical literature, as we have said, Dem. 19. 10, and here the meaning is "helper" in a political sense, although the person so referred to seems to be an actor as well as Aeschines to whom he sustained this relationship; see Appendix, No. 264. The two instances of its use of an actor are the scholium to Dem. *De pace* 6 (quoted above, p. 7) and Pollux. The scholium is also the one exception to the use of "tritagonist" not in reference to Aeschines. As we have already seen, the scholium wrongly attributes to "the ancients" the use of deuteragonist and tritagonist for the second and third actor of a troupe. He was doubtless influenced to make this classification by the fact that Demosthenes, whom he was annotating, so often employed the term "tritagonist" of Aeschines. It is important to note that the scholiast distinctly says that in his own time the subordinate actors were called simply *ὑποκριταί* as distinguished from the *τραγωδός*, and that the very distinction which he draws between the usage of the ancients, and that of his own time implies that the terms deuteragonist and tritagonist were not then in common use. In other words, to him as to Hesychius these words as used by Demosthenes were regarded as glosses. We next come to Pollux, who defines the use of the three doors of the scaena as follows: *ἡ μέση μὲν βασίλειον ἢ σπήλαιον ἢ οἶκος ἔνδοκος ἢ πᾶν τοῦ πρωταγωνιστοῦ τοῦ δράματος, ἡ δὲ δεξιὰ τοῦ δευτεραγωνιστοῦ καταγώγιον· ἡ δὲ ἀριστερὰ τὸ εὐτελέστατον ἔχει πρόσωπον.* There is no question that Pollux confuses the conventional significance of the three doors in the scaena of his own day with the character of the rôles assumed by the leading actor and his subordinates. For nothing could be more certain than that it was the practice of

the leading actors of the ancient theater, as it is of the modern, to select the rôles which they regarded as the most conspicuous or most important, or as best suited to their own capacities. Rees has conclusively demonstrated this fact, referring to the success of Nicostratus in messengers' rôles, of Satyrus in slaves' rôles in comedy, of Theodorus in female rôles. Aeschines was assigned by the leaders of the troupes in which he played to the rôles of kings and tyrants (see Appendix, No. 15). Plutarch *Mor.* 816 *f* and *Vit. Lys.* 446 *d* makes it clear that the protagonist often played the part of servant or messenger to the king of a subordinate actor. The statement of Pollux therefore, as well as his use of the words protagonist and deuteragonist, is entirely erroneous and would lead, if strictly interpreted, to a wholly erroneous definition of these terms. It should be compared with the sane and lucid statement of Vitruvius v. 6. 3: *uti mediae valvae ornatus habeant aulae regiae, dextra et sinistra hospitalia.*

Our conclusion from these facts is therefore as follows: The words protagonist, deuteragonist, and tritagonist were in existence from the fourth century onward in the general meanings "leader in a contest," "helper in a contest," and "third-rate contestant," but, so far as our evidence permits us to judge, had not before the Christian era assumed the technical meanings "first, second, and third actor" in a troupe. The single exception to this general statement is Demosthenes' use of "tritagonist" as a term of reproach—a use that gave a special significance to this word in all after time. It inevitably called to mind the object of Demosthenes' ridicule. This conclusion is entirely consistent with the evidence which we have already adduced for the technical language which the guilds of Dionysiac artists applied to the two grades of the actors in their membership: *τραγῳδοί* and *κωμῳδοί* for the leading actors in a troupe, who were alone entitled to bring out old plays, and *οἱ συναγωνισταὶ τραγικοὶ* and *κωμικοὶ* for the subordinate actors. At no period were these terms replaced, in the usage of the guilds, by protagonist, deuteragonist, and tritagonist. After the first century of the Empire, however, we find that this latter terminology has been adopted by the grammarians and attributed by them to the classical period, evidently

in their desire to make a harmonious scheme based upon (1) the recognized use of "protagonist" in reference to the leading person in dramatic and other contests, (2) the isolated instance of "deuteragonist" in Demosthenes, of a person who happened to be an actor, and (3) the well-known application of "tritagonist" to Aeschines. In this period protagonist sometimes assumes the technical meaning of "leading actor," but the other two words never are so restricted, apart from the two exceptions which we have discussed.

It may be a mere chance that we do not find these terms established in their technical meanings in the classical writers, for we must remember that a large portion of the prose literature of the fourth century and practically all that from the fourth to the first is lost to us. It is probable, however, that if the evidence were complete the conclusions which we have drawn would not be materially altered. The increasing specialization in the use of *τραγωδός* and *κωμῳδός* from the fourth century onward, as the highest title that could be applied to a tragic or a comic actor, tended no doubt to prevent the establishment of "protagonist" as a technical term by their side.

In order to arrive at the fundamental meaning of these three terms in application to actors, it is important to consider at the same time the phrases *τὰ πρῶτα*, *δεύτερα*, *τρίτα λέγειν*. The comic poet Strattis early in the fourth century speaks of the actor Hegelochus as *μισθωσάμενος τὰ πρῶτα τῶν ἐπῶν λέγειν*, frag. 1 K. Cicero *Div. ad Caec.* 15 speaks of *actores primarum, secundarum, and tertiarum*, in the same sentence designating the leading actor as *princeps*. Lucian *Tyr.* 22 has the tyrant-slayer say: *τὰ μὲν πρῶτα ἐγὼ ὑπεκρινάμην, τὰ δεύτερα δὲ ὁ παῖς, τὰ δὲ τρίτα ὁ τύραννος αὐτός, τὸ ξίφος δὲ πᾶσιν ὑπηρέτησεν*. Menander frag. 484 K., speaking, not of actors, but of husband and wife, says: *τὰ δεύτερ' αἰεὶ τὴν γυναῖκα δεῖ λέγειν, τὴν δ' ἡγεμονίαν τῶν ὄλων τὸν ἄνδρ' ἔχειν. οἶκος δ' ἐν ᾧ τὰ πάντα πρωτεύει γυνή*, etc. *τὰ τρίτα λέγειν* is found in Dem. 19. 246: *οἷς οὗτος τὰ τρίτα λέγων διετέλεσεν*, and in Men. frag. 224 K.: *ὁ κακοήθης τρίτα λέγει (or τὰ τρίτ' ἔχει)*. All these phrases, whether used literally or figuratively, convey a meaning which it is difficult to render into English

except by the dramatic figure "play the leading (or second, or third) part," and yet this translation is misleading, for it lays emphasis upon the importance of the dramatic rôle rather than upon the relative prominence of the person who is referred to. When Menander says that the wife should be subordinate to the husband he can use τὰ δεύτερα λέγειν, giving the ἡγεμονία to the husband. ἡγεμονία is here the equivalent of τὰ πρῶτα λέγειν, just as Cicero makes the actor *primarum* the *princeps gregis*. The phrase τὰ τρίτα λέγειν, on the other hand, indicates the greatest possible inferiority of a person in relation to his associates. Compare the definition of the gloss "tritagonist" in Bekk. Anec., p. 309: ὁ Αἰσχίνης ὡς ἀδοκιμώτατος τῶν ὑποκριτῶν, ἐν τῇ τρίτῃ τάξει καταριθμούμενος (also in Suidas, s. v.), and the phrase εὐτελέστατον πρόσωπον in Pollux, and μισθωτής in Plutarch. We are reminded of the epigram on Euthias (Appendix No. 164) in which he is described as δεύτερος ὦν τάξει but πρῶτος ἐν σοφίᾳ. As actor (or poet) he had not yet reached the rank to which his ability entitled him to aspire. That it was the person's τάξις in relation to others which is primarily denoted both in these phrases and in the compounds "protagonist," etc., is well illustrated by Plotinus iii. 2, p. 484, Creuz. (A. Müller *Bühnenalt.*, p. 180, n. 4): οὐ γὰρ αὐτὸς (i. e., the poet) πρωταγωνιστὴν οὐδὲ δεύτερον οὐδὲ τρίτον ποιεῖ, ἀλλὰ διδοὺς ἐκάστῳ τοῦς προσήκοντας λόγους.

In view of these facts we are justified in setting up the equations: ὁ πρωταγωνιστής = ὁ τὰ πρῶτα λέγων = ὁ πρῶτος ὦν τάξει. The definitions given by Hesychius for deuteragonist and tritagonist, ὁ δεύτερος ἀγωνιζόμενος and ὁ τρίτος ἀγωνιζόμενος, probably are not intended to imply anything but rank (τάξις) as ἀγωνισταί. It is from this general conception of the meaning of these compounds that we must interpret the words of Suidas, who says of Chionides, who has recently come to be recognized as the earliest in time of the victorious comic poets of Athens, that he was the πρωταγωνιστὴς τῆς ἀρχαίας κωμῳδίας. The person to whom this phrase is due was probably not clearly aware that Chionides was eminent as the first in a great chronological series. Of his prominent position in the history of "ancient comedy," however (note

that he does not say *παλαιᾶς* but *ἀρχαίας*), he was informed through Aristotle. It must be admitted that the word is used in a strained and unusual meaning, which is good evidence that the expression is late; it is enough to recognize this fact and account for it.¹

4. *ἐπιδείκνυσθαι*.—This word need not detain us long, for it never came to designate in a technical sense the work of the actor as such. But it comes into the sphere of *ἀγωνίζεσθαι* and is equivalent to it in the choregic inscriptions of Delos, *BCH. VII* (1883), pp. 103 ff. In eight of these inscriptions the heading over the lists of performers is *οἷδε ἐπεδείξαντο τῷ θεῷ*, but in one we find *ἡγωνίσαντο*. Hence A. Körte *N. Jahrb. d. f. klass. Alt.* V (1900), p. 83, properly concludes that the "exhibitions" at Delos were contests, including the performance of the tragoedi and comoedi, thus refuting the contention of Bethe *Gott. Gel. Anz.* (1897), p. 727, who urged that *ἐπιδειξαμένοις* in the phrase *τοῖς κωμικοῖς*—*τοῖς ἐπιδειξαμένοις τῷ θεῷ* in the accounts of the hieropoioi had reference simply to the procession and not to the production of a play.

5. *τεχνίτης*.—Regarding this word no better statement can be framed today than that of Aristotle *Rhet.* 1405 a 23: *καὶ ὁ μὲν 'Διονυσιοκόλακες,' αὐτοὶ δ' αὐτοὺς 'τεχνίτας' καλοῦσιν· ταῦτα δ' ἄμφω* (i. e., this and another illustration) *μεταφορά*. It is a term which actors, as well as others of the tribe of "artists," were fond of applying to themselves, and that, too, more or less indiscriminatingly. The guilds of thymelic and scenic performers called themselves by the name *οἱ περὶ τὸν Διόνυσον τεχνίται*, and it was possibly to the word as thus employed that Aristotle makes reference. We cannot be sure of an earlier occurrence of the word as applied to actors, though actors were among the artists whom Philip gathered together, Dem. 19. 192: *εἰς τὴν πανήγυριν πάντας τοὺς τεχνίτας συνήγαγεν* (i. e., Philip), for Satyrus, the

¹ Cf. Wilamowitz *Gött. Gel. Anz.* (1906), p. 620, n., who rightly insists that *πρωταγωνιστής* = τὰ πρῶτα ἀγωνιζόμενος, proposed to change to *πρῶτος ἀγωνιστής*, and Schenkl *Hermes* XLII (1907), p. 334, suggests *προαγωνιστής* if the source is early, but is inclined to the view that the word is late and should not be altered. We may add that Schenkl plausibly suggests that *πρωτολόγος* (*πρωτολογία*, etc., first found in Teles apud Stob. 3. 4 Hense as equivalent to ὁ τὰ πρῶτα λέγων) was taken into judicial language from the sphere of the drama and later took on a purely temporal meaning as "the first speaker" before the court.

great comic actor, is mentioned as one of the victors. One of the Aristotelian *Problems* (956 b 11) is "Why are οἱ Διονυσιακοὶ τεχνῦται generally bad?" Actors, rather than the whole company of thymelic performers, are designated by the phrase οἱ περὶ τὴν σκηνήν, as, for example, in Dio Cassius lx. 23, for the tragic and comic actors were the most important of the scaenici. The height of Nero's ambition was to excel as a τραγωδός; therefore, although he posed as an "artist" in several capacities, we should interpret his dying words, ὦ Ζεῦ, οἶος τεχνίτης παραπόλλυμαι (Dio Cassius lxiii. 29, p. 1048 Sturz.) as a reference to his fancied eminence as a tragedian. As we have said before, however (p. 27, above), it is only when actors are spoken of or implied in the context that τεχνίτης means "actor;" as when, for example, Diodorus xvi. 92 styles Neoptolemus ὁ τεχνίτης after he has already called him ὁ τραγωδός. We must therefore qualify as entirely too sweeping the statement of Haigh *Att. Theat.*³, p. 227: "In the course of the fourth century the old Attic word for actor (he means ὑποκριτής) went out of use, and a new one was substituted. Henceforward actors were generally called 'artists,' or 'artists of Dionysus.'" ὑποκριτής never went out of use and τεχνίτης was never used alone as a specific term for the dramatic actor without some suggestion from the context.

CHAPTER II

TO WHAT EXTENT ACTORS KEPT TO THEIR PARTICULAR SPECIALTIES

The tendency seems to have grown in recent years, among those who are engaged in the study of the documents which bear upon the history of dramatic performances in Greece, to identify persons who bear the same name even if they appear in different documents in different capacities, and especially actors with poets. Thus, for example, in Wilhelm's *Urkunden* a large number of tragic and comic actors are assumed to be the same persons as tragic and comic poets simply because the names are the same and because they belong to the same general period.¹ And only seldom is the personal name recorded in its three elements: name, father's name, and ethnicon or demoticon, though it is only by the coincidence of all three, together with date and function (in a general sense) that really complete identification is to be reached. It has therefore seemed appropriate, in view of the material collected in the Appendix and the judgments sometimes passed there regarding such proposed identifications, to set forth briefly the basis of facts which we possess to justify the general assumption on which these identifications, or the rejection of them, rest.

We may briefly dismiss from consideration the case of poets who acted in their own plays. We are told that this was the common practice in the early history of the drama, but after the rise of the profession of acting we hear no more of it. It used to

¹ Not to mention a large number of possible family relationships near and remote, Wilhelm considers that the following actors are identical with poets. (The page refers to Wilhelm, the number to the Appendix): Tragic actors with tragic poets: Heracleides, No. 214, p. 62; Menecrates, No. 329, p. 21; Sositheus, No. 451, pp. 142, 223. Comic actors with comic poets: Antiphanes, No. 35 (with an hypothetical poet of the New Comedy), p. 55; Asclepiodorus, No. 94, p. 128 (in this case the poet was victorious *ca.* 340, the actor began his career *ca.* 315); Demetrius, No. 126, p. 154; Diodorus, No. 141, p. 59; Hipparchus, No. 256, p. 251; Nausicrates, No. 355, p. 151; Nicolaus, No. 365, p. 79; Philostephanus, No. 287, p. 154; Theophilus, No. 236, p. 29; Timoxenus, No. 464 *a*, p. 156. Of these identifications only those of Diodorus and Diomedes are based on any really substantial evidence; the rest were suggested by simply the coincidence of name and period and some sort of connection with the dramatic profession. And the names themselves are generally not uncommon.

be thought that the comic poet Antiphanes brought out his own *Anasozomenos* at Athens, but the correct dating of *IG. II 972* places the actor Antiphanes (No. 35) long after the death of the poet. We should have an instance from the latter part of the fourth century B.C. if Wilhelm's restoration of an Athenian decree in honor of an actor, which he publishes on p. 221, were at all certain: [διδάσκων τε καὶ] ὑποκρινόμενος τὰ αὐτοῦ δράματ]α. But as it is, we are not justified in citing this document as evidence on the point in question; the restoration is here wholly subjective in character. The actor Antiphon (No. 37), of the latter part of the second century A.D., appears on one occasion as both poet and actor of new comedy, as well as poet of the prosodion; he may have performed in his own play on this occasion. Apart from this one possible instance we know of no poet after Sophocles who acted in his own plays.

The comic poet Diodorus of Sinope, who brought out plays at Athens in the year 288, seems to have had some experience as an actor, for as *κωμῳδός* he brought out an old play at Delos in the years 284 and 280. His name does not, however, appear among the victorious protagonists at Athens, and it is probable that, having had an early training in acting before he became a poet, he now and then, in festivals outside of Athens, took charge of the production of an old play. The case of Diomedes son of Athenodorus of Pergamon and Athens, the comic poet concerning whom we have three documents of the latter part of the second century B.C. or beginning of the first, is not quite so clear. In a Delphic decree recently published, of the year 106 B.C., a Diomedes son of Athenodorus, Athenian, appears among the comic synagonists who assisted the *κωμῳδοί* in the production of old plays; see No. 145. The identification, proposed by Wilhelm, p. 256, is plausible, but we do not know whether his career as a poet was, as we should expect, subsequent to his appearance at Delphi as a minor person in a comic troupe, or whether he had already made his début as a poet. Alexandrus (No. 23), an actor of the time of Caracalla, was a (tragic) poet as well as a *τραγῳδός*.

In the early days of comedy we know of two persons who began their careers as actors and later turned their attention to

poetical composition, viz., Crates and Pherecrates. We happen to know of no other instances, though there is no reason to suppose that this was an unusual occurrence. However, unless strong external reasons exist for the identification of two persons of the same name, one an actor and the other a poet in the same branch, it is unwise to assume their identity. The overwhelming majority of the actors known to us by name are men who won some eminence in this profession, while it is unlikely that men who became prominent as poets ever attained distinction as actors. Accordingly the fact that, among the thirty-four names of comic actors who won victories at the Athenian Lenaea in the first half of the third century, two names are found which are also borne by poets of the New Comedy, furnishes no warrant whatever for the identification of these two as an assured certainty.¹

The inscriptions give us information of about one person who was at the same time a tragic poet and actor of old comedies. In a decree of the Delphic Amphictyony of 138 B.C. one of the ambassadors of the Athenian technitai mentioned is Thymoteles s. Philocles, tragic poet (No. 245). He is twice so designated in the same decree, of which we have two copies. The same person is mentioned in a Delphic decree of the same period among the *κωμῳδοί*, representatives of the Athenian technitai, who participated in the scenic exhibition. The inscription is fragmentary at this point, but there can be little doubt that the fragments are rightly joined by the editor, M. Colin, and that Thymoteles was entered under this heading. It is altogether probable that before becoming an actor of old plays he had acted in new plays, and if his name was erroneously included under the category of *κωμῳδοί* by the graver instead of under the *τραγῳδοί* he may have acted in his own tragedies. But as the facts stand the combination of tragic poet and comic actor is altogether unexampled.

We know of several persons who were employed in different

¹ *Frag. yzα'*, in which Wilhelm identifies Demetrius and Philostephanus. The victory of Demetrius, the actor, must be dated ca. 258 B.C., while the only datable play of the poet Demetrius was written soon after 295; see Wilhelm, p. 154, and Kaibel, 183, with Wilhelm's note. Their identity is intrinsically improbable. We have no clue at all to the period of the comic poet Philostephanus; only his name, which is sufficiently uncommon, suggests the identity, which should be regarded as simply a possibility, not as a certainty, as it is by Wilhelm, p. 154.

capacities in the same branch of the drama. For example, Moschion (No. 349), the comic actor of *ca.* 300 B. C. in the Victors'-list, is probably the same person who appears in 270 as comic didascalus at the Soteria at Delphi, and Menecrates (No. 330), the comic didascalus at the Soteria in 272, may be the *κωμωδός* who appeared at Delos thirteen years later. But neither of these identifications can be counted as quite certain, in spite of the close connection in function, in the lack of the father's name and ethnon. The case is clear, however, of Thyrsus (No. 246), who was comic choreute at Delphi in 271 and comic didascalus *ibid.* two years later, and of Cephisodorus (No. 288), who was comic didascalus at Delphi in 272 and 271 and the comic choreute in 267. Diogeiton's case (No. 136) is uncertain, since the father's name is missing in one instance and the name is a very common one.

A good many instances will be found in the Appendix of the employment of actors in capacities for which their histrionic training or their qualities of voice fitted them. We mention only a few here for the sake of illustration. Hermophantus (No. 181) and Hegesias (No. 209), comic actors, were engaged to recite Hesiod and Homer at a great celebration at Alexandria. In the great choruses which sang the paeon to Apollo which the Athenian technitae sent to Delphi toward the end of the second century, a considerable number of tragic and comic actors, who took part in the scenic exhibitions on the same occasions, participated. A number of times in the same period we find actors taking the part of heralds in the exhibitions; and Alexandrus (No. 21), Euarchus (No. 186), comic actors, and Epinicus (No. 173), *τραγῳδός*, appear as authors of the epinicia.

The data gathered in our Appendix do not bear upon the question whether tragic poets were ever comic poets also; but now that we know for a certainty¹ that Timocles, the tragic poet of the latter part of the third century, is not the same person as the comic poet of the same period, we may reasonably doubt whether these two activities were ever united in the same person, at least before the Roman Empire.

¹ The fragment of the *Ikarioi Satyroi* preserved in the new Didymus commentary shows that the play was a comedy, not, as had been surmised, a satyr-drama. See Wagner *Symbolae ad comicorum Graecorum historiam criticam*, chap. iv.

For us the most important question in this connection is whether the functions of tragic actor and comic actor were ever united before the Roman period. As for the literary evidence, we have at one end the explicit statement of Plato *Rep.* 395a: οὐδὲ μὴν ῥαψωδοί γε καὶ ὑποκριταὶ ἅμα· οὐδέ τοι ὑποκριταὶ κωμωδοῖς τε καὶ τραγωδοῖς οἱ αὐτοί, and at the other Cicero's remark, *Orat.* 31. 109: histriones eos vidimus quibus nihil posset in suo genere esse praestantius, qui non solum in dissimillimis personis satisfaciebant, cum tamen in suis versarentur, sed et comoedum in tragoediis et tragoedum in comoediis admodum placere vidimus. The phrase "cum tamen in suis versarentur" shows that, though certain great actors may have acted acceptably in both tragedy and comedy, yet the old distinction between the tragic and the comic actor was still felt and observed. To the unlearned scholiast to Luc. *Iup. trag.* 3 it seemed quite natural to assume that Polus and Aristodemus in the classical period played the rôle of gods in tragedies and in comedies; see under No. 62 *sub fin.* Turning to the prosopographical evidence, we find no instance of a tragic actor who can with any reasonable degree of probability be identified with a comic actor before the first part of the first century B. C.: Iranus (No. 261) is found twice as κωμωδός and once as τραγωδός. To the same period belongs Praxiteles (No. 415), who performed at Delphi in 136 B. C. as comic synagonist and nine years later as τραγωδός. Finally, an unknown person (No. 562) of the Imperial period won victories both as κωμωδός and as τραγωδός, and also as κιθαρωδός.¹

In view of the fact, then, that among the five hundred odd actors of whom we have knowledge only three are known who engaged in both tragedy and comedy, and that two of these three belonged to the period *ca.* 100–75 B. C. while the third is of the late Empire, it will be acknowledged that we should exercise

¹ In a metrical inscription from Hermione, Kaib. *Ep. Gr.* 926, a dedication of a Pantocles to his brother Pythocles, a great prize-winner, the restoration of Böckh would make Pythocles both an αὐλωδός and a κωμωδός. We know both Pantocles and Pythocles as members of the men's chorus at Delphi in the year 271 B. C., *SGDI.* 2564, ll. 29 f. The specialty of Pythocles was in the thymelic events, as dancer in the choruses, as aulode, and very likely also as rhapsode or lyrode. It is extremely unlikely that he was also a comode. We accordingly have not included him in the Appendix. The text should read: [ἀλλ' ὅπως αὐλῶ]δός τε καὶ ἐγκυκλίσι χοροῖσιν, [ὅσα τε ῥαψω]δός (or λυρ[ω]δός), κτέ.

great caution in assuming the identity of a tragic actor with a comic actor. The sharp distinction which was laid down by Plato without qualification held good, we may believe, without qualification for two centuries after his day, and the rule even thereafter was rarely departed from.

CHAPTER III

THE ACTORS' CONTESTS AT ATHENS

The organization of the scenic contests at Athens were more complete and more complex than anywhere else in the Greek world, and higher honors were held out in these contests than in similar contests at other festivals. But the right of the best actor to the special distinction of a prize was only recognized gradually, and contests for actors were organized at different times at the two Athenian festivals and at different times for the tragic and the comic actors. It is of some importance for the history of acting in Greece, therefore, to attempt to trace in some detail the recognition at Athens of the importance of the actors' contribution to the dramatic exhibitions, by showing as nearly as possible at what date each class of actors was granted the right to compete for a prize at each festival.

Until about a quarter-century ago scholars were content to know, through a few scattered allusions in Greek writers, mostly late,¹ that at some time and on some occasions actors competed for a prize; but E. Rohde was the first to treat the subject at all exhaustively, so far as the evidence then available permitted (*Rhein. Mus.* XXXVIII [1883], pp. 269 ff.). Since then, however, there have been important additions to our material in the inscriptions which Wilhelm has last edited, with his new finds, and with these additions has come a fuller knowledge of the several problems involved. We now know with essential accuracy the outlines of each of the actors' contests. The evidence furnished by these documents, however, has not been exhausted, and in this chapter, in addition to reviewing briefly the facts which are already established, we hope to come nearer a solution of some of the problems still outstanding.

As regards the reproduction of old plays we learn from two

¹ From the fourth century only Arist. *Eth. Nic.* 3. 1111 b 24; cf. *Rhet.* 3. 1403 b 32. But later writers tell of victories by Aristodemus, Theodorus, and Andronicus, and frequently refer to the rewards of actors; see Schneider *Att. Theaterwesen*, n. 165.

fragments of *IG. II 971* (above, p. 5) that after 386 and 339 respectively old tragedies and old comedies were removed from competition with new plays and were brought out as "extras" by the *τραγῳδοί* and *κωμῳδοί*; in each year only one old play of each class was performed after these dates. We can only infer that before these dates old plays might be entered in competition with new plays, as Capps has recently pointed out, but as Rohde saw must be the case long before these new documents had come to light.¹ But the old plays were brought out then, not by actor-didascali, but by poets who took the places of the original authors as didascali, if not by the authors themselves. The actors who were protagonists in the old plays had therefore no different relation to the production than the protagonists in the new plays; they were competitors for the prize in all contests in which a prize was awarded to the best protagonist. For our present purpose, accordingly, it will suffice to determine the time of the introduction of the actors' contests in the two festivals.

THE CONTESTS OF TRAGIC ACTORS

It is now established with practically mathematical certainty that the contest of tragic actors at the City Dionysia was introduced in the year 450-49.² We do not know how long this contest was maintained; the latest names that can be assigned with certainty to the catalogue of tragic actors at the Dionysia belong to *ca.* 280 B. C. (below, p. 61). But there is no reason to suppose that it was given up as long as the City Dionysia itself persisted.

The contest of tragic actors at the Lenaea was established soon after. A comparison of the beginnings of the two catalogues of victors (below, pp. 61, 62) shows that the first Lenaeian victor, Chaerestratus, was sixth in order in the City list—indicating an interval of from 10 to 20 years. The sixth Lenaeian victor, Callipides,³ was victor in 418 B. C., *IG. II. 972*, col. ii; this would indicate a date for the introduction of the contest about midway

¹ *Rhein. Mus.*, *loc. cit.*, pp. 287 ff.; Capps *AJP.* XXVIII (1907), p. 86.

² Above, p. 27. Reisch *ZöG.* 1907, p. 294, n., points out that there is a possible error of one year in the calculation, since an extra line may have been used to record the innovation in some year-list of *IG. II 971* before 446 — the first date at which we find the actor recorded in the extant fragments. But this possibility is too slight to be regarded.

³ Whose name is rightly restored by Reisch, *loc. cit.*, p. 308, n. 1.

between 449 and 418, say 433. The same result has been reached by Capps *AJA.* IV (1900), p. 86, and lately by Reisch *ZöG.* 1907, pp. 308 f., by an estimate of the number of years lost from the Lenaeian tragic Didascaliae *IG.* II. 972 before the first item preserved, of the year 419. Capps makes the epoch date "between 430 and 440," Reisch between 425 and 432, with a strong preference for the latter. It is clear that the actors' contest at the Lenaea dates from the establishment of the tragic contest at this festival. The catalogue of victors (below, p. 63) shows that the contest was continued down to the latter part of the third century B. C., perhaps later.¹

THE CONTESTS OF COMIC ACTORS

The question of the comic actors' contests at the Lenaea and at the City Dionysia is involved in difficulties that up to the present time have not been satisfactorily solved. The data which we possess that bear upon the question are as follows:

1. The Fasti of the City Dionysia *IG.* II. 971 regularly record as the last item in each year-list the victorious tragic actor in every fragment that is extant after the year 449 down to the last, which belongs to the year 329. Although the heading of the Fasti, which doubtless clearly defined the scope of the document, is lost, it is now generally agreed that it contained the words *οἷδε νενικη-
κασιν*. We must therefore assume that the document recorded *all* the victors for each year in *all* the contests that were organized under the City Dionysia. To accept any other hypothesis is to impugn the complete documentary character of this most important official record or copy of the official record. The absence of all mention of a victorious comic actor must therefore be regarded as conclusive evidence that down to at least 329 no contest of comic actors had been organized at the City Dionysia. To refute this conclusion only positive evidence of as high an order as this negative evidence would be required.²

¹ We must dissent from the opinion of Reisch, *loc. cit.*, pp. 401, 309, that this was "long after the poets' contest had been discontinued." He attributes the victories in the catalogue to the reproduction of old plays. For this hypothesis there is no evidence whatever; Reisch permits himself to be guided too far by his theory of the structure of the building in which these documents were inscribed; see below, p. 56.

² We now understand the character of the Fasti much better than Rohde did, who (*loc. cit.*, p. 285), observing that the hypothesis to Arist. *Pax* records the victorious comic actor,

2. The hypothesis to Aristophanes' *Pax*, which was brought out at the City Dionysia in 421, names the protagonist of the play, Apollodorus, and, according to Rose's plausible emendation of the text, records the victory in the contest of the actor Hermon: ὑπεκρίνατο Ἀπολλόδωρος, ἐνίκα Ἑρμῶν ὁ ὑποκριτής (ήνίκα ἐρμῆν λοιοκρότης, MSS). The notice as it stands seems to run directly counter to the evidence of the *Fasti*, as Rohde, Wilhelm, and others have thought; but A. Körte *Rhein. Mus.* LII (1897), p. 172, has advanced an explanation which in itself is entirely possible, and, in view of the unimpeachable nature of the *Fasti*, is the only possible one, viz., that while indeed the notice about Apollodorus and Hermon is derived from a good didascalical source, yet it has to do with "the other Peace" of which the third hypothesis, quoting the authority of Crates, informs us, and not with the play we now possess; or, if *ἑτέρα Εἰρήνη* was the same play reproduced, our notice refers to the occasion of its reproduction. And it must have been brought out at the Lenaea. The author of the hypothesis simply got hold of the wrong didascalical notice, misled by the identical title and author.

3. That there was a contest established for comic actors at one of the festivals as early as *ca.* 375 B. C. is shown by the existence of fragments of the Victors'-lists containing the names of well-known comic actors contemporary with Demosthenes and Aeschines, viz. fragg. *i'* and *x* (below, p. 64). Parmenon is mentioned by Aeschines in 345 (*Tim.* 157) and by Aristotle (*Probl.* 948 *a* 3), Nausicrates by Aeschines in the same speech, while Phormion and Lycon were associated with Alexander the Great. There is no possible doubt, therefore, about the identification of fragg. *x*, which is due to Köhler. Satyrus and Philemon of fragg. *i'* belong to the same period and are equally well known. Further, fragg. *i'* comes from the top of the architrave and these three names were the first of a column, which was preceded by at least one column, as Wilhelm (p. 253) shows. This carries us back to the begin-

and that the year-list of 422 does not, was inclined to doubt whether the *Fasti* gave a complete record. Wilhelm also, *Urk.*, pp. 149 f., sees in the hypothesis a direct contradiction of the *Fasti*, though (p. 254) he recognizes in Körte's explanation a possible solution. Kaibel in Wilhelm's *Urk.*, pp. 187, n. 2, and 192, accepts absolutely the evidence of the *Fasti*, as also Capps *AJA.* IV (1900), p. 84, and A. Körte *Rhein. Mus.* LII (1897), p. 172.

ning of the fourth century. Kaibel (*Urk.*, p. 193) unhesitatingly assigns these fragments to the Lenaeon list on account of the evidence of the *Fasti* against the existence of the comic actors' contest at the other festival, and in this Reisch follows him. This is undoubtedly the correct view.

4. The section *yzá'* of the same Victors'-list begins at the top of a column with names of actors known to have been active toward the end of the fourth century. The second, Callippus, shown by Wilhelm to have been the younger of the name, was victor in 312, and his successor, Asclepiodorus, in the year following, according to Wilhelm's restoration of the new didascalie inscription, p. 45. The festival at which these victories were won we may leave undetermined for the present. At least one column preceded these names, i. e., at least 17 names before Callippus. If the first victory of the first of these 17 names must be dated as early as 329 B. C., then *yzá'* must be Lenaeon. Now if we assign the usual average of about two victories to each actor, the beginning of the preceding column would go back into the forties. The year 329 can be reached only by assuming: (1) that the victory of Callippus won in 312 was at the same festival to which *yzá'* relates, (2) that it was his first victory, (3) that each of his 17 predecessors won only one victory each. Only by such a series of hypotheses can *yzá'* be assigned to the Dionysia, and the third supposition is so highly improbable as entirely to exclude the possibility of such assignment, in the writer's opinion. If, on the other hand, *yzá'* refers to the Lenaea, as Capps maintained some years ago (*AJA.* IV, p. 85), we may place the beginning of Callippus' career a little before 312, may give to his predecessors in the preceding column the period *ca.* 315 to *ca.* 345, to fragments *i'* and *x* the period *ca.* 345 to *ca.* 375, and so on to the beginning of the list of victors, which would thus be brought back to the date of the introduction of the comic contest into the Lenaea, which has been fixed at *ca.* 442.¹

5. Fragments *b'c'* of the Victors'-lists contain names which

¹ Kaibel *Urk.*, p. 169, and more precisely Capps *AJP.* XXVIII (1907), pp. 186 ff. Kaibel, p. 193, assigns *i' x* and *yzá'* to different lists, on the basis of a faulty calculation. Wilhelm, p. 150, leaves the matter undecided. For the view of Reisch, who also assigns *i' x* and *yzá'* to different lists, see below.

are found also in *γζα'* and therefore are Dionysian. The first name preserved, Aristomachus, is ninth in *γζα'*, i. e., *β' γ'* begins at a point 15–25 years later than *γζα'*, or between 300 and 290. *β' γ'* contains ten names; seven, or six and the heading, are lost. The whole is written in the first hand, whereas Philonides, the sixteenth name in *γζα'* (in *β' γ'* the sixth), is there written in the second hand, or after 278 (see below, p. 65). The chances are, therefore, that the lost six or seven names were near the top, rather than at the bottom, of the column containing *β' γ'*. This being the case, the beginning of the column would fall *ca.* 300. If the heading stood at the top of this column, the comic actors' contest at the Dionysia was introduced *ca.* 300; but it will be seen below that the Didascaliae of 312, which records the victorious actors, is Dionysian. I have therefore assumed (p. 66, below) that one column preceded *β' γ'*. The date of the introduction of the comic actors' contest into the City Dionysia would therefore be in the twenties, somewhere between 328 and 320, nearer the former than the latter.

6. The new fragment of the Didascaliae discovered and published by Wilhelm, p. 45, under the designation *IG. II 974c* records the victorious actors for 312 and 311, viz. Callippus, Jr. and Asclepiodorus. Since the comic actors' contest certainly existed at this time at the Lenaea, and, as we have just seen, may have already been established at the Dionysia, the assignment of this document must depend upon other considerations. Wilhelm, p. 55, is undoubtedly right in considering that if 972 is Lenaeon 974c must be Dionysian. In the one no old play is recorded, in the other it is. And that from 339 on an old play was regularly brought out at the Dionysia by the *κωμφοδοί*, while the practice at the Lenaea is unknown, is sufficient justification for the assignment, provisionally at least, of 974c and 975 to the City Dionysia and 972 to the Lenaea. There is another difference in the constitution of these Didascaliae that is due to the appearance of the *κωμφοδοί* and the title of the old play in the first line of each year: the competing poets are introduced by the heading *ποιηταί*. This heading naturally drops out in 972, where the record begins directly with the competing poets. We may therefore accept

974c as Dionysian, and may consider the fact of the establishment of the comic actors' contest at this festival somewhere in the twenties as assumed.

7. *IG. II 1289*, of the year 306 B. C., mentions the victorious comic actor Callippus. This document has been recognized as Lenaeian by Capps and later by Wilhelm.

8. The Lenaeian comic *Didascaliae IG. II 972*, of the years 290 and 289, mention the victorious comic actors.

9. In the Dionysian comic *Didascaliae IG. II 975*, extending from the end of the third to the middle of the second century, the victorious actor is regularly mentioned except in the earliest fragment *f*. For this reason Capps was disposed to date this fragment in the latter part of the fourth century, before the death of Menander and before the introduction of this contest into the City Dionysia. But not only is the lettering that of the latter part of the third century, as Wilhelm (p. 68) shows, but the facts above adduced exclude the possibility of a period during Menander's activity in which a prize was not offered to the victorious comic actor. How then are we to explain the fact that once¹ in the record, after l. 2 of 975 *f*, the line is missing in which the victorious actors should have been mentioned? To assume with Wilhelm and Reisch that in this year there was no actors' contest seems inadmissible, for after the actors' contest had once been established it is hardly possible that, at a performance of comedies, the judges should have failed to select the best of the competing actors and award him the prize. And in this year the record names the protagonists of each play in the usual fashion. This in itself is an indication that there was an actors' contest, for otherwise there was no object in mentioning the actors at all. This being so, it is best to assume an error of omission on the part of the stone-cutter. And such an error would have been particularly easy to commit if, as I assume, the victor for the year was the actor named in connection with the last play, i. e., Nico-

¹ According to Köhler's restoration the victorious actor was not given the year following, after l. 15, but Wilhelm plausibly suggests that οου in l. 16 may be a part of the title of a play, e. g., Ἀγυ[οοῦ]ντι, and that in this year as a few other times six comedies were presented. The restoration of frag. *a* is too uncertain to warrant Reisch's assertion (*ZöG.* 1907, p. 309) that the victorious actor is here also omitted.

demus (accepting Wilhelm's restoration). The original copy of the record which the scribe had before him was therefore presumably as follows:

Ἐρχιεύσιν
ὑπε Νικόδημος
ὑπο Νικόδημος ἐνίκα

The cutter omitted the last line in inscribing it on the stone.

If the above statement of the facts regarding the actors' contest in the two festivals is correct, this contest was introduced into the Lenaea at the time the comic contest itself was admitted to this festival, *ca.* 442 B. C., and was maintained, as the Victors'-list *γζα'* shows, down to near the end of the third century. For some reason which we can hardly hope to discover the contest was not admitted to the City Dionysia until *ca.* 325 B. C., and was continued until the middle of the second century or later, on the evidence of the Didascaliae 975; there are no recognizable remains of the Victors'-list for this festival after *β'ζ'*.

This statement of the case seems to harmonize perfectly the evidence of various kinds which we have passed in review. But Reisch has recently (*ZöG.* 1907, pp. 299 ff.) announced a theory regarding the construction of the building in which the Didascaliae and the Victors'-lists were inscribed and of the arrangement of these documents within the building that runs counter to these conclusions at some essential points. As the result of his theory he introduces as a criterion for the classification of the fragments of the Victors'-lists the condition of the under-surface of the pieces that are extant from the bottom of the columns, and for this reason is obliged to assign *γζα'* to a different list from *x*; but since, as he clearly sees, *γζα'* cannot be Dionysian because its beginning would go back beyond 329, he proposes an ingenious theory to explain it as neither Lenaeian nor Dionysian. Reisch's reconstruction of the building and his theory concerning the arrangement of the documents in it are so attractive and in many respects so plausible that we must pay more than passing attention to his views.

The building which housed these documents was a hexagonal structure, erected in 278 as the dedication of an agonothete, of

which three sides were open and three sides closed. On the three walls of the closed sides were inscribed the Didascaliae, and in this order: on the first wall the tragic Didascaliae of the City Dionysia, of which 973 remains, on the second wall the comic Didascaliae, Dionysia, of which 974 *c*, 975 and some smaller fragments are preserved, and on the third wall the comic and then the tragic Didascaliae of the Lenaea, represented by 972, which contains a portion of the last column of the comic and the first of the tragic. On the architrave over these walls and over the open sides were inscribed the Victors'-lists, and in the same order, except that here two sections, poets and actors, corresponded to each set of Didascaliae; the lists of poets in general stood over the walls, the actors over the doors, except in the case of the Lenaea, where both the comic poets and the comic actors stood over the third wall, the tragic poets and tragic actors over the third door. A fragment of this architrave that happens to be smooth on the under-side must therefore have stood over the doors, and must be either tragic or comic actors, Dionysia, or tragic actors or tragic poets, Lenaea; while fragments with unsmoothed under-surface stood over the walls and must contain either tragic poets or comic poets, Dionysia, or tragic actors or comic actors, Lenaea.

Now the vast majority of the fragments from this architrave are broken away on all sides, and must be assigned on the basis of their contents alone—unless they happen to join pieces that can be assigned or through the condition of the upper surface or faults in the marble can be placed with assignable pieces. But in general, where Reisch's theory can be tested by this criterion, fragments whose assignment is certain on internal evidence fall in fairly well with the arrangement proposed. Thus, *a* and *b*, tragic poets, Dionysia, and *de* and *h*, comic poets, Dionysia, have unsmoothed under-surfaces, and so have *m* and *x*, comic poets and comic actors, Lenaea. But of the fragments with smooth under-surfaces which could not be assigned by reason of their contents, only *f'*, tragic actors, Dionysia, and *q*, tragic actors, Lenaea, are placed and classified with certainty by Reisch, and for *f'* the case is certain because Reisch identified in it the name of a tragic actor who appears in another list that is certainly Lenaeian.

Now x , as we have stated, rested on the wall; $yz\alpha'$, however, which we have assigned to the same category of comic actors (Lenaean) as x , has a smooth under-surface, and Reisch accordingly separates them. Before stating the argument against my view based on the difference in their under-surfaces, let us consider Reisch's explanation of $yz\alpha'$, since, as he frankly admits, it cannot be regarded as the Dionysian Victors'-list.

To prove that there was a list of victorious comic actors that was neither Lenaean nor Dionysian, Reisch appeals to the much-discussed law of Lycurgus described in the following terms by *Vitae X. Orat.* 841 f: *εἰσήνεγκεν δὲ καὶ νόμους, τὸν μὲν περὶ τῶν κωμῳδῶν, ἀγῶνα τοῖς χύτροις ἐπιτελεῖν ἐφάμιλλον ἐν τῷ θεάτρῳ καὶ τὸν νικήσαντα εἰς ἄστῳ καταλέγεσθαι, πρότερον οὐκ ἐξόν, ἀναλαμβάνων τὸν ἀγῶνα ἐκλελοιπότα.* In spite of the fact, he argues (p. 310), that the phrase *εἰς ἄστῳ καταλέγεσθαι* is not wholly clear, yet it is evident that the victors in the Chytri received through this law a privilege that placed them on a parity with the victors at the Dionysia, and that thus the contest at the Chytri compensated the comic actors in a measure for the absence of a contest for them at the Dionysia. This Chytri victors'-list, he conceives, was inscribed on the architrave next to that which contained the comic poets victorious at the Dionysia. This explains also the smooth under-surface. What relation this Chytri list sustained to the genuine list of actors victorious at the Dionysia, after the contest for them was established at that festival, Reisch is obliged, of course, to leave undetermined.

The weak point in this hypothesis is the interpretation put upon the phrase *εἰς ἄστῳ καταλέγεσθαι*. Reisch admits that it is "nicht völlig unbestritten," referring to the able discussion of the law by Rohde (*Rhein. Mus.* XXXVIII [1883], pp. 276 ff. = *Kl. Schr.* II, p. 407). But Rohde in this very article has made one fact entirely clear, viz., that the victors at the Chytri cannot have been entered in the catalogue of City victors. The phrase cannot be equivalent to *εἰς τοὺς ἐν ἄστει νενικηκότας ἀναγράφεσθαι*, nor was the list in which these victors were inscribed a *κατάλογος τῶν ἐν ἄστει νενικηκότων*, but a list of those who were *eligible* to be chosen to compete at the City Dionysia, as Rohde proved, i. e., a *κατάλογος*

τῶν κωμῳδῶν τῶν εἰς ἄστυ νεμεσθῆναι ἀξιωθέντων. The contest at the Chytri was thus similar in one respect, as Rohde has also shown, to the arrangement adopted for tragedy as described by the lexicographers under *νεμήσεις ὑποκριτῶν*. The archon had before him a list of eligible actors, from which he assigned to the poets by lot the number required for the exhibition. The two tragic actors, i. e., protagonists, who had won a victory at the Lenaea and Dionysia in any year were eligible for the coming year. There probably was some test, or *κρίσις*, of which we do not know, by which other protagonists and actors who had not reached the grade of protagonist could become eligible to be chosen for this honor and could thus have an opportunity to compete for the prize. As for the comic actors, since there was not an actors' contest at the Dionysia, there was only one victor each year to be admitted to the list of eligibles without a test. The contest at the Chytri, which had existed before Lycurgus and was revived by him before his death in 325, seems merely to have compensated in this way for the lack of an actors' contest at the Dionysia, namely, in that the victor at the Chytri was eligible at the coming Dionysia, as the victor at the Lenaea was eligible at the Lenaea the coming year, without further test. With so satisfactory an explanation of the law of Lycurgus at hand we can hardly accept that offered by Reisch, by which the highest honor within the reach of an actor in the fourth century was given for a performance which could have had only the slightest significance.

It may be added that, as Rohde again points out, the phrase used by the *Vitae X. Orat.*, *νόμος περὶ τῶν κωμῳδῶν*, shows that only *κωμῳδοί* were admitted to this contest at the Chytri, i. e., according to the Attic usage to which we have referred above, actors who were entitled to bring out old plays, or protagonists. And it is probable that the contest consisted in the acting of portions at least of old plays.

If, then, *γza'* must still be classified as Lenaeae, what are we to do with the criterion which Reisch applies—the condition of the under-surface of the fragment, which is smooth, while that of *x*, which we place in the second column before *γza'*, is unsmoothed?

Reisch's reconstruction of the monument as a whole is probably

right in the main; but are the details as to the construction of the six sides sufficiently certain to justify the rigid classification of the fragments which happen to have their under-surfaces preserved? I think not. We observe that the architraves over each of the six sides did not consist of a single block. For example, frag. *d*, containing the first column of the City list of comic poets and therefore, according to the hypothesis, resting on the wall of the third side, was not the corner block, for its left edge is not cut at an angle, but square; hence another block joined it at the left on that side. Again, *n* and *m*, comic poets, Lenaea, join each other as ends of blocks; the juncture was in the middle of the architrave. In both these cases the blocks rested on a wall. But *c*, tragic poets, Lenaea, and *vw*, tragic actors, Lenaea, stood, by the hypothesis, on the open entrance side, and yet *c* shows a straight join at the left and *vw* at the right, and *vw* was contiguous to *d'o'*, which was the corner block of that side. It would seem from this that the architrave on each side consisted of at least three blocks, and if this is so there must have been some sort of support for them at the point of juncture on the three open sides. In fact, Wilhelm, p. 93, remarks that the lower surface of *w* is smooth "soweit erhalten, muss aber weiterhin als Ecke Lagerfläche gezeigt haben." And, of course, there must have been supports under the outer ends of the corner blocks. If we had the entire building before us, therefore, we should be prepared to find portions of the blocks of the architraves of the "open" sides worked smooth on the under-surface and portions dressed as Lagerfläche.

As to the pertinence of *x* and *yzá'* to the same category in spite of the difference between them in this regard, an explanation is possible that is entirely consistent with Reisch's general theory of the arrangement of these lists. By his theory the architrave of the fifth side contained not only the comic poets, Lenaea, but also the corresponding comic actors. The former embraced at least five columns, the latter at least seven. Compared with the architrave of the first four sides these two lists demanded a good deal of space; the comic poets, Dionysia, for example, probably filled only seven columns, and this was the only document on the third architrave according to Reisch. It is entirely con-

ceivable that only three or four of the seven columns of Lenaeian comic actors were inscribed on the same architrave with the comic poets, and that the rest ran over upon the next architrave. This would account for the unsmoothed under-surface of *x* and for the smooth surface of *yzá'*. And any explanation which would reasonably account for this condition has as strong a claim to consideration as has Reisch's hypothesis, with the added advantage that we are not obliged to resort to a doubtful interpretation of the law of Lycurgus.

The fundamental part of Reisch's theory, however, is his view that the comic contest at the Lenaea came to an end shortly before 278. It is for this reason mainly that he rejects *yzá'* as Lenaeian, for the names carry us down toward the end of the third century. The tragic contest at the Lenaea he also brings to a close at about the same time, and explains the long list of victors in the Lenaeian catalogue, which also extends down to the end of the third century, as a record of victories with old plays performed at the Lenaea. This latter is purely conjectural, for we have no evidence whatever to support it. In the fourth century, certainly, no victory was awarded the *τραγῳδοί* and *κωμῳδοί* who brought out old plays at the Dionysia, nor in the third and second centuries to the *κωμῳδοί* who appear in this capacity in *IG. II 975*. The one bit of independent evidence which seems to point to the continuance of the comic contests at the Lenaea in the third century, the report of the five Lenaeian victories of Eudoxus, Reisch casts aside by saying (p. 301) that, just because of *IG. II 972*, he must be placed before the year 285. What we know about the period of Eudoxus' activity is slight, it is true, but tends strongly to show: (1) that he was not a poet of the Middle Comedy, (2) that he was not a contemporary of Philemon, Menander, Diphilus, Poseidippus, and Apollodorus and did not win his surprisingly large number of victories against the greatest poets of the New Comedy, in other words, that his activity did not lie between say 310 and 285, and (3) that he probably flourished not a great while before the grammarian Apollodorus who gives us the notice concerning him. In fact, there is one bit of evidence that seems to prove that he was victorious at the City Dionysia in the year 181 B. C. The whole question

of the date of Eudoxus has recently been discussed anew by Capps¹ with reference to the issue raised by Reisch and need only be recapitulated here. Pollux 7. 201 speaks of him as τὶς τῶν νέων κωμωδῶν, citing his play *Naukleros*. Diogenes Laertius 8. 90 (not Suidas, as Wilhelm, p. 37, says), quoting Apollodorus the grammarian, says that there were three persons of the name, the third being Σικελιώτης παῖς Ἀγαθοκλέους ποιητῆς κωμωδίας, νίκας ἔλων ἀστικὰς μὲν τρεῖς, Ληναϊκὰς δὲ πέντε, καθά φησιν Ἀπολλόδωρος ἐν Χρονικοῖς. Judging by the two titles preserved, *Hyphobolimaïos* and *Naukleros*, Dietze *De Philemone comico*, p. 80, plausibly suggests that Eudoxus was an imitator of Menander, and conjectures that, in view of the exceptionally large number of his victories, he was one of the notable representatives of the New Comedy and that his was the seventh name, now lost, in the list of ἀξιολογώτατοι given by Anon. *De com.* Kaibel, p. 91, l. 65. Further, in the list of Lenaeon victors which we possess almost complete down to ca. 305 B. C., the name of Eudoxus does not appear, and it is hardly conceivable that he was so successful against the great poets who flourished between 305 and 385. Capps then restores his name in *IG. II 975b* as victor in the year 181 B. C., where the remains both of the title and of the name point to him alone, Π[ΟΗ ΕΥ]Δ[ΟΞΟΞΝΑΥ]ΚΛΗΡΩΙ.

Now Reisch disposes of 977*o*, which Wilhelm following Köhler had assigned to the catalogue of comic poets, Lenaea, by giving it to the list of comic actors, apparently only because it has a smooth under-surface. This can scarcely be considered a sufficient warrant for giving up the classification based upon the identification of the names. Agathocles and Biottus appear in 975 as poets in the years 160 and 167 respectively, and Ariston is known as a comic poet from other inscriptions and his date has been established as a contemporary of the other two by Preuner and Kirchner (see Wilhelm, p. 135).

Reisch's opinion that the Lenaeon comic contest was discontinued by ca. 285 is based upon the peculiar fact in regard to the didascalic inscription 972 that the first column contains comic Didascaliae, the second tragic. The comic record therefore stopped

¹ *Berl. phil. Woch.* 1908, p. 637.

at the end of the column, and the date reached by the end of the column was not far from 285. Two explanations suggest themselves of the discontinuance of the record at this point: (1) that the Lenaeian comic contest was thereafter discontinued, or (2) that the record was continued in another place. The latter explanation was advanced by Capps *AJA.* IV (1900), p. 86, who first observed what conclusions were to be drawn from the juxtaposition of the tragic by the side of the comic record. He says that the comic *Didascaliae* "were continued, if at all, in another place," adding that it seems unlikely that the Lenaeian contest was discontinued at this time. Wilhelm, p. 37, takes the same position, insisting that, if the contest was for a time discontinued, it was later revived, as the notice about Eudoxus and the list of poets 977*o* show. Here again we must acknowledge that we know too little about the circumstances under which the inscription was put on stone and the arrangement adopted and the space available to warrant any hard-and-fast theory based upon the phenomenon observed on this fragment. Too many simple explanations are conceivable to make it advisable to adopt one that involves serious consequences in the interpretation of a number of other documents that themselves present no especial difficulty.

Our conclusion is, then, that we must for the present decline to be guided in the assignment of fragments of the lists of victorious actors by the material criterion set up by Reisch, at least until more solid and convincing arguments are advanced by him than he permitted himself in the preliminary article in which he sets forth his views summarily.

THE ATHENIAN VICTORS'-LISTS—TRAGIC AND COMIC ACTORS

For convenience the assignable fragments of the Victors'-lists are here given with an indication of the chronological deductions to be drawn from them, and with some improvements in the text. For explanations of departures from Wilhelm's text the reader is referred to the catalogue of actors in the Appendix, under the name concerned. If only the end of a name is preserved on the stone and either no restoration is made or that made is regarded as uncertain, the fragmentary name will be found at the end of the Appendix (pp. 139 ff.), listed alphabetically by the first extant letter. Of the fragments left unassigned by Wilhelm, a number have been correctly, in the writer's opinion, assigned by Reisch, viz. *d'* (*s*), *o'* (*n*) to Lenaeian tragic actors, *f'* to Dionysian tragic actors, *n'* (*i'*) to Lenaeian comic poets. Frag. *m'* (*a'*), which Reisch assigns to the Lenaeian comic actors, must still be considered doubtful; but I have thought best to include the names in the Appendix. If Reisch is right they belong to the latter half of the third century. Frag. *g'* I have ventured to classify with the comic actors, according to Capps's conjecture. Frag. *o* must certainly be regarded with Wilhelm as a list of comic poets, Lenaea, rather than, with Reisch, of actors. Fragg. *e'*, *h'* (*y*), and *k' l'* (*q r*) cannot yet be safely assigned to any category.

TRAGIC ACTORS—DIONYSIA

I. p		II. p		III	IV. f'
	'Ἰπποκριτῶν τρ[αγικῶν	ca. 400	.	ca. 360	ca. 320
449	'Ἡρακλεῖδης -	.	.	.	.
ca. 448	Νικόμαχο[s] - †	to	.	.	.
	Μυ[ν]ίσκος - †	.	.	.	.
to	Σαώνδας [I]	ca. 390	Ν[ε]κανδρος - †	.	.
	'Ανδρων	ca. 390	Θε[ο]δωρος - *†	.	.
	Χαι[ρ]έστρατος †	to	'Α]σ -	to	.
	Μενεκ[ρ]άτης *	.	'Αθη -	.	.
ca. 430	Λεπ[τ]ίνης -	ca. 380	'Αρυ[στ] -	to	.
ca. 430	Κλέανδρο[s]	ca. 380	I	.	.
	.	.	.	.	.
	.	.	.	.	ca. 285
to	.	to	.	.	ca. 285
	.	.	.	.	Δισχ[ύ]λος - *
	.	.	.	.	Πλ[η]εισθένης *†
	.	.	.	.	to
ca. 400	.	ca. 360	.	ca. 320	ca. 278
	.	.	.	.	Γο[ρ]γασθένης *†
	.	.	.	.	'Επα[μ]έλων *

Since the names of Callipides and Lysicrates, who were active *ca.* 420, do not appear here, the first victory of Leptines must be placed *ca.* 430. For Cleandrus see App. No. 293; nothing is reported in l. 10 by Wilhelm.

The date of ll. 5-9 is too early for Neoptolemus, Thettalus, and Athenodorus, and Aristodemus seems not to have won a City victory; but see No. 62. The position favors Theodorus in l. 6, and Nicandrus in l. 5 is probable.

In this column were Thettalus, Athenodorus, Neoptolemus, and Nicos-tratus No. 369.

These names are in the first hand, but see the Lenaeon list, where Aeschylus and Epameinon are just before the beginning of the second hand. Reisch identified the fragment. The lower margin is preserved.

* Names marked by the asterisk (*) are found in the list for the other festival; those marked by the obelus (†) are known to us from other sources.

TRAGIC ACTORS—LENAEA

I. <i>rs</i>		II. <i>stu</i>		III. <i>tuwv</i>	
	'Υποκριτῶν τραγικῶν	ca. 400	(Χαρίδημος -	ca. 345	.
ca. 432	{ Χαιρέστ[ρ]ατος *		{ Φίλιππος -		.
	{ Με]γ[εκρά]της *		{ Φύτιος		'Αθηνόδωρος †
to	{ης	to	{ Εὐπόλεμος -	to	{ς
	{ - - - - -		{ Θρασύβο[υ]λος		{ Εὐ?ς
	{ Μυννί[κ]ος *	ca. 385	{ 'Αριστόδ[η]μος †		{ 'Αρ[ιστοφ]ῶν
ca. 425	{ Καλλιπ[ι]δης †	ca. 385	{ Μίρων	ca. 330	{ Πο -
ca. 425	{ Νικόστ[ρ]ατος †		{ Κλ[εό]δαμος	ca. 330	{ Ν[ικόστ]ρατος - †
	{ .	to	{ Θεόδωρος †		{ 'Αρχ[ι]ας - †
	{ .		{ 'Ιππαρχος †	to	{ Πραξι[α]ς -
	{ .		{ 'Αμειν[ι]ας		{ 'Ιερομ[ν]ήμων †
to	{ .	ca. 360	{ 'Αν]δροθένης		{ Φιλ -
	{ .	ca. 360	{ Νεο]πτόλεμος †		{ Νικ -
	{ .	to	{ Θεττα]λός	ca. 320	{ 'Αρι[στόκρι]τος - †
	{ .		{ς		
	{ .		{ 'Αριστ[ί]ων		
ca. 400	{ .	ca. 345	{άδ]ης		

For the beginning of the contest see p. 46. In l. 4 Wilhelm restores Leptines from the City list; but the name does not fill the space. Cleandrus, Lysicrates, etc., stood in the lower half of this column. For Callippides (Reisch) instead of Heraclides (Wilhelm) see Nos. 274, 214.

The period of the first group is furnished by Aristodemus, of the second by Hipparchus and Theodorus, of the third by Neoptolemus and Thettilus. In l. 17 Wilhelm suggests [Φιλωτάδ]ης.

The remains in l. 3 seem to favor a name in -ρος rather than in -μος (Wilhelm),¹ ΟΞ ||. The date also favors Athenodorus. The second group is dated by Nicostratus (who might be restored in l. 13 instead of in l. 8), Archias, Hieromnemon, and Aristocritus. The last three lines are left blank.

TRAGIC ACTORS—LENAEA

IV. <i>vw</i>		V. <i>d'g</i>		VI. <i>o'g</i>		VII. <i>o'</i>
ca. 320	Ε -	ca. 290	]	ca. 260	"Εχετος	ca. 225 { NI
to	Βακχ -	to	T -	to	"Ε]πινικος	
	Στεμφ[ύλιος -		Κλε[δωρος - †		.	
	Ξένων		Αισχύλος - *		.	
	Χαρίας -		'Αρίμνηστος -		.	
	'Αντιμέ[νης -		'Επαμειλιων - *		.	
ca. 300	Τεισιλα[s -]	ca. 278	'Α]ρισ[ταρχος - †	to	.	
ca. 300	Γο[ργοσθένης - *†	ca. 278	'Ηράκλειτος - †		.	
to	Νίκων -	to	'Αλέξανδρος - †		.	
	'Αριστόνικος -		Καλλικλῆς		.	
	Πύρριχος -		Ε]ύρήμων	ca. 235	.	
	'Αγήτωρ		'Ισοκράτης	ca. 235	Πάμφιλος -	
	Θηραμένης -		. . . νος	to	Σωσίθεος	
ca. 290	Κλείτος -	ca. 260	Κλεόνικος †		Πολύκριτος	
			'Αρκεσίλαος †		Ναύσων	
				ca. 225	'Αρίστων	

The date of the first group is furnished by Aristocritus in col. iii, and by Gorgosthenes, a contemporary of the painter Apelles toward the end of his career. Gorgosthenes' first Lenaean victory is notably earlier than his first City victory. If Polus competed at the Lenaea, his name stood at the head of this column. The last two lines are left blank.

The first group is written in the first hand, the second in the second. The second group is also dated by Heraclitus, Alexandrus, and Cleonicus.

Traces of writing in l. i, not reported by Wilhelm, show that the record was continued in this column.

COMIC ACTORS — LENAEEA

I.	II.	III, <i>ι'</i> , <i>α</i> .	IV.
[Ἵποκριτῶν κωμικῶν] ca. 442 . to . ca. 420 .	ca. 410 . to . ca. 375 .	ca. 375 { Σάτ]υρος - to { Φιλ]ήμων ca. 365 { Κα]λλίστρατ[ος - ca. 365 . to . ca. 355 . ca. 355 { . . . κων to { Παρμένων to { Λύκων ca. 345 { Ν[α]υσικ[ράτης - ca. 345 { 'Αμ]φιχ[άρης - ca. 345 { Φο]ρ[μίων -	ca. 345 . to . ca. 315 .

See p. 49. Hermon, the only victor of this period whom we know, was victorious shortly after 423; see No. 183.

For the positions of *ι'* and *α* see p. 48. The upper margin of *ι'* and the lower of *α* are preserved.

COMIC ACTORS—LENAEA

V. yz		VI. yz a'		VII a'	
ca. 315	{ 'Αρισταγόρας	*†	ca. 275 { Πολ[υκλῆς -	*†	ca. 240 { .
	{ Κάλλιππος	*†	{ Λυκίσ[κος -	†	{ .
to	{ 'Ασκληπιόδωρος Π	*†	{ Σωσικλ[ῆς -		{ .
	{ Π[ολύευκτος		to { Πολύζηλο[s -		{ .
ca. 300	{ Π[υρραλεὺς		{ Πυθάρατος		{ .
ca. 300	{ Μ[οσχίων	†	{ Καλλίας	to	{ .
	{ Δη[μοφῶ]ν		ca. 258 { Μενεκ[λῆ]ς	†	{ .
to	{ 'Ιερώνυμος	†	ca. 258 { Δημήτρ[ιος]		{ .
	{ 'Α[ριστόμαχος]	*†	{ Πιτθεὺς		{ Φιλ -
ca. 290	{ Δέρκετος -	*	to { 'Ηρακλείδης		{ Φε[ρ] -
ca. 290	{ ----		{ ----	ca. 215	{ Δη[μ] -
	{ Φιλοκ[λῆς] -	*	{ Κηφισόδω[ρος]	†	
to	{ 'Αριστοκράτης		ca. 248 {		
	{ 'Εμμενίδης	*	ca. 248 { 'Η[γησι]ας	†	
ca. 278	{ Αὐτόλυκος	†	to { Δ[ημο?]κράτης		
ca. 277	{ Φιλωνίδης	*†	{ Φιλοστέφανος		
ca. 275	{ Σωκράτης		ca. 240 { 'Ερμόφαντος	†	

See p. 49. Callippus and Asclepiodorus date the first group, Hieronymus and Aristomachus the second, Philocles and Autolycus the third. The second hand begins with Philonides.

Polycles, Lyciscus, and Menecles date the first group, Hegsias and Hermophantus the third. The lacuna in l. 13 seems to me to be of six letters; Wilhelm gives five.

Nothing was written after Δημ-. The Lenaean comic contest may have come to an end toward the close of the third century.

COMIC ACTORS—DIONYSIA

I.

[Ἵποκριτῶν κωμικῶν]	
ca. 325	.
to	.
	.
	.
ca. 318	g' (uncertain)
ca. 318	'Αρισταγόρ]as - *
o	Κάλλιππο]s *†
ca. 311	'Ασκληπιόδω]ρος Π - *†
ca. 310	.
to	.
	.
	.
ca. 300	.

II. b' c'

ca. 300	.
to	.
	.
	.
ca. 292	'Αριστόμα]χ[os - *†
ca. 290	Δη]μέας †
	'Εχ]ένικος *
	Δ]έρκετος *
	'Αριστίων *
to	Φιλωνίδης - *†
	Φιλοκλή]s - *
	Καλλίστρ[ατος - *
	'Εμμενί[δης - *
	Πολυκ[λήs - *†
ca. 274	.

See above, p. 60. The victors for 312 and 311, Callippus, Jr. and Asclepiodorus, stood somewhere here; and it has been plausibly suggested, *AJP.* XX (1899), p. 404, n. 3, that frag. g' should be restored with their names, cf. the first three lines of *yz*.

See above, p. 50, for the explanation of the position of b' c' in the column.

DOUBTFUL

..... ρ[
 κ]ύδης |||
 ηs |
 ωρ |||
 ν |
 σόδωρος |
 'Αρισ]τομένηs ||
 Διον]ύσιος |
 ν ||

m'

A -
 Σ -
 Δ -
 Βο -
 Α -
 Κλ -
 Δι -
 Σω -
 Δ -

APPENDIX

PROSOPOGRAPHIA HISTRIONUM GRAECORUM

INTRODUCTION TO THE APPENDIX

The writer has endeavored to include in the following catalogue of Greek actors all tragic and comic actors who are mentioned by the Greek writers down to and including Athenaeus and all who are found in the inscriptions. Omissions will of course be found; but it is hoped that they will not be numerous or serious. Under each name are given as succinctly as possible all the essential facts in the life of the actor in his professional capacity, so far as they are recorded. The quotations from the sources, especially the literary sources, are made intentionally full, that the collection may prove useful to students of this side of the ancient drama. The full Greek name, with ethnicon or demoticon where recorded, is first given in bold-faced type; where the ethnicon is added in English, the sources which speak of the person as an actor do not record it, but it is inferred from secondary sources. After the name the function is given in which the person appears: e. g., ὁ τ. (ὑποκριτῆς τραγικός) or κ. (κωμικός) are used for actors whose names are given in the Athenian Victors'-lists and in other documents which so designate the actor, τραγῳδός and κωμῳδός for those who are so designated in the sources. If the person is mentioned in different sources under different titles, the fact appears in the article. With names that are associated with a festival the festival and the seat of the festival are regularly given; but "Lenaea" and "Dionysia" alone refer to the Athenian festivals. Whenever possible the date of the actor's activity as indicated by the sources has been given, with such precision as the available information permits; the dates which accompany references to the Athenian Victors'-lists are those of the first victory. In the case of Athenians a reference has been added to Kirchner's *Prosopographia Attica*; when the name (if before Augustus) is not found in Kirchner the fact is stated, even though the name has come to light since the publication of that invaluable work—and this is more often the case. References are not usually made to the articles in the Pauly-Wissowa *Encyclopädie*. "W." means "Wilhelm's *Urkunden*."

The aim has been to include in the list all persons who are known to have acted Greek plays in the original down to about the third century A. D. Since the purpose of the collection is to exhibit the history of acting in Greek countries so far as this history is associated with the names of actors, persons who are better known as poets have been included if the notices which we have tell us something definite or significant regarding their careers as actors. For example, the comic poet

Crates (No. 307) and the tragic poet Sophocles (No. 441*a*) are found in the list, but not Thespis or Phrynichus or Aeschylus or the other early tragic poets, all of whom are reported in a general way to have acted in their own tragedies. Even the story about Aristophanes is included (No. 70*a*), although it is not well authenticated. Roman actors of Greek tragedies have, as a rule, not been included, nor Greeks who seem to have confined themselves to the performance of Latin plays or Latinized Greek plays, although the line was not always easy to draw. However, some inconsistency may be detected in this regard. It must be remembered that our information is not always sufficient to enable us to determine the facts upon which to base the distinction. Nero (No. 360*a*), in view of his aspiration to be an actor of Greek plays, and the interest of the notices about him, has been taken into the list.

In dealing with the personnel of the dramatic companies of the third century and later it was thought best to include those who are mentioned in the capacity of *didascali* and *hypodidascali*—not that these persons were in any sense actors when serving in the companies as teachers, but because in some instances these persons are known to have been actors as well as teachers. For a similar reason it was decided to include the *didascali* of the earlier period who brought out plays for others, e. g., Philonides and Callistratus, although we do not know that these persons actually performed in the plays which they brought out for Aristophanes. Their function, however, was certainly very similar to that of the *κωμφοδοί* and *τραγφοδοί* who brought out old plays from the fourth century on, and it was felt that the purpose of this list would be better served by their inclusion than by their omission, since the facts are clearly stated under each. But it is possible that some inconsistencies will be found in the dealing with this class of persons.

The more important inscriptional documents which contain the names of actors have been dated by various scholars with a fair degree of accuracy, and in assigning dates to the actors mentioned in these documents no attempt has been made, generally speaking, to do more than record the dates which seem to have found general acceptance, as, for example, Homolle's dating of the Delian choregic inscriptions and Kern's dating of the victors at Magnesia on the Maeander. In the case of the Athenian Victor's-list, however, a closer approximation to the exact date of the first victories has been attempted than ever before (above, pp. 61 ff.), in order that, in addition to an indication of the actor's general period, we might have a suggestion, represented in figures, as to his chronological relationship to his contemporaries. "Circa" preceding these figures is an acknowledgment that only an approximation is attempted, although it is believed that the actual error is rarely larger than a decade.

The following statements will be convenient as showing the position

which the writer has taken regarding the dates of a number of important series of documents:

The Soteric catalogues of Delphi.—In assigning dates to the four Soteric lists *SGDI*. 2563–66 I have followed Pomtow *Jahrb. f. klass. Phil.* XLIII (1897), pp. 819 ff., who gives the four years 272/1, 271, 270, 269. Beloch, however, has made an argument in *Clio* II (1902), pp. 210 ff., in favor of the quadrennium 264–261, not excluding the possibility of even the next quadrennium 260–257. My reason for still preferring Pomtow's dating is, in the main, as follows: A whole group of performers who appear in the Soteric lists are found also in the Delian choregic inscriptions, which are datable to the year, and in the Athenian Victors'-lists, for the names in which we can obtain approximate dates. In stating his case Beloch mentions but one of these persons, Telestes. Now it is conceivable that a single person may have performed at Delphi a generation after his appearance elsewhere, but when we find not one such instance, but nearly a score, the weight of improbability against the assumption becomes so great as to weaken seriously the force of any other argument in its favor. The following table will show that it is advisable to assign the Soteric lists to as early a date as possible. The Soteria were founded to commemorate the events of the year 279. We know too little of the external facts regarding the constituency of the Amphictyonic Council in this period to accept the results of Beloch's reasoning on this point against the following prosopographical evidence:

No.	Performer at the Soteria	Pomtow's Date	Athens	Delos
20	Alexandrus	269	ca. 276	
79	Arcesilaus	270	" 262(?)	
101	Autolycus	270, 271	" 278	
124	Demeas	270	" 289	
162	Dracon	271		280, 279
218	Heracleitus	272, 269	" 278	
288	Cephisodorus	272, 271	" 250(?)	
303	Cleoxenus	272		268
317	Lyciscus	271, 269	" 270	
330	Menecrates	272		259(?)
349	Moschion	270	" 300	
384	Oeciades	272		268
406	Polycles	272	" 278, 275	280
463	Telestes	270		284
495	Philonides	272–269	" 285, 276	263
	Diophantus, aulete	272		280
	Onesippus, didascalus aulete	272		261

The catalogues of Oropus, Thespieae, Orchomenus, Tanagra, and Acraephia.—Jamot has shown in *BCH.* XIX (1895), pp. 346 ff., that the agonistic lists from Thespieae fall into three chronological groups. To

the first group, which he dates between 167 and 146 B. C., belongs No. 11, p. 336; to the third, No. 15 (*IG. VII 1773*), which is a little before 161 A. D., No. 17, between 161 and 169 A. D., and No. 18 (*VII 1776*), in the first half of the third century A. D., after Caracalla. The second group, comprising Nos. 13 (*VII 1760*) and 14 (*VII 1761*), belongs to the same general period as the lists from Oropus, *IG. VII 416, 417, 419, 420*, with which it has a number of names in common. Five of the artists mentioned in the Thespian list No. 13 recur in the three lists from Orchomenus, *IG. VII 3195, 3196, 3197*, and in a similar way the lists from Tanagra, *IG. VII 540, 542, 543*, and Acraephia, *IG. VII 2727*, are bound together with those from Thespieae, Oropus, and Orchomenus. It is clear, therefore, that the second Thespian group is of the same general period as the lists from the other Boeotian festivals. Now Reisch in *Demus. cert.*, pp. 111 ff., following Theodore Mommsen *Herm. XX* (18??), p. 274, n. 2, has shown that the Oropian inscriptions were inscribed in 86 B. C. or soon afterward, i. e., after the victory of Sulla, and Dittenberger assigns the Acraephian list to the same time. Of the four lists from Oropus it is clear that Nos. 416 and 417 are earlier than No. 419 and that 420 is not far removed from the other three (Dittenberger *ad loc.*), and we must also agree with Jamot that the three Thespian lists of the second group are not separated from each other by any considerable interval, and that this is true also of the three from Orchomenus (p. 356, n.). The lists from Thespieae, Orchomenus, and Tanagra may be a little earlier or a little later than those from Oropus and Acraephia, so far as the available evidence can show their relationship. Accordingly in the Appendix I have thought it wise to indicate the relations of these several series of lists simply by assigning the lists from Oropus and Acraephia to a date "soon after 86 B. C.," and all the rest to a larger period extending before and after 86, i. e., "ca. 100-75 B. C."

The Delphic decrees pertaining to the Athenian technitae.—Several actors are mentioned in the two decrees of the Amphictyonic Council which grant and confirm certain privileges to the Athenian technitae, *IG. II 551* (of which *BCH. XXIV, 1900, p. 86*, is the Athenian duplicate). For the first of these decrees I accept the date of Pomtow 278/7 B. C., for the second that of Ferguson *Priests of Asklepios* (Athenian archon Demostratus), 130/29 B. C.

A very considerable addition to our list of actors is due to the three decrees of Delphi which Colin has published in *BCH. XXX* (1906), pp. 272 ff. They are in honor of the Athenian technitae, who, on three occasions, sent to Delphi large delegations of theori, singers, and thymelic and scenic performers, whose names are all mentioned. The decrees bear no dates, but Colin (pp. 284 ff.) has shown, from the five names which recur in inscriptions of the dates 137/6, 131/0, and 130/29, that No. 48 must belong either to the pythiad of Timarchus 138/7

(I follow Ferguson's latest dating) or to that of Dionysius (ὁ μετὰ Λύκισκον) 128/7. He decides provisionally for the latter date because of the character of the writing. No. 50 he is inclined to assign to 106/5 in spite of the indications of the writing, and No. 49 to 97/6, though he acknowledges that his calculations as to the two latter are not free from doubt.

There can be no doubt that Colin's three dates represent fairly closely the period to which these decrees belong and their relationship to each other. No. 48 is clearly earlier than 49 and 50, for none of the names in it recurs in the other two, while the sons of two of the performers in 48 appear in 49 and one in 50, and four of the technitai of 48 can be identified as the fathers of persons who became ephebi between 106 and 100 B.C. But I should be inclined to assign 48 rather to the earlier of the two pythiads, that of Timarchus 138/7 rather than with Colin to the latter, that of Dionysius 128/7; for five of the performers mentioned there appear in the lists of victors at Thespieae which Jamot places in the period 167 to 146 B.C. Even if the Thespian lists are placed as late as possible, the interval 146 to 128 seems somewhat too great. I have accordingly referred No. 48 to the period 138-128 B.C.

Nos. 49 and 50 are not far apart, for five names appear in both. They clearly belong near the end of the second and beginning of the first century, for five of the performers in 49 and 50 are known from the lists of victors at Thespieae (second group), Oropus, Orchomenus, and Tanagra, all of which are assigned to the period 100-75 B.C. Colin's judgment in regarding 50 as earlier than 49 is confirmed by another consideration: four of the performers in 49 were ephebi in 107-104 (one as early as 119/8). The date 97/6 which Colin assigns (the pythiad of Medeios) therefore seems intrinsically plausible; for it is hardly possible that these persons took part (as citharists, tragode, and singers in the paean) in the pythiad of Agathocles 106/5. There is no such objection to assigning No. 50 to that year, with Colin.

I have not hesitated to designate all the representatives of the Athenian technitai mentioned in these three decrees as Athenians, although only the father's name and not the ethnicon is given. This is not done on the assumption that all members of the Athenian guild were Athenians; the Athenian Victors'-lists prove that this was not the case. But it so happens that, whenever any of the persons who constituted these theoriae is found in non-Attic inscriptions, he is always designated as Ἀθηναῖος (nine times), and a large number in addition (I have noted twelve) occur with their demotica in Attic inscriptions. It would appear, therefore, that the guild selected as members of these splendid delegations to Delphi only those of its members who were Athenians.

APPENDIX

1. **A-**, victor in IG. II 977 *m'* (*α'*) col. ii, l. 2, W. p. 164, latter part of the third century. Doubtful if actor. But see Reisch ZöG. 1907, p. 306.

2. **Α-**, victor in IG. II 977 *m'* (*α'*), col. ii, l. 6, W. p. 164, latter part of the third century. Doubtful if actor. But see Reisch ZöG. 1907, p. 306.

3. **Ἀγάθαρχος**, *κωμῳδός*, by the technitae of Asia and the Hellespont *νεμηθεῖς σὺν τῇ ὑπηρεσίᾳ ἐπιτελεῖσαι τοὺς τῶν Διονυσίων τῶν ἐν Ἰάσῳ ἀγῶνας*, ca. 151 B. C. Insc. Iasos, Lebas-Wad. III, 281, Michel 1014.

4. **Ἀγαθήμερος Πυθοκλέους Ἀθηναῖος**, as *ὑ. καινῆς τραγῳδίας* victor at the Musaea at Thespiae shortly before 161 A. D., IG. VII 1773; BCH. XIX (1895), No. 15, p. 341.

5. **Ἀγαθόδωρος**, *κωμῳδός*, member of the guild of technitae at Ptolemais in the reign of Ptolemy Philadelphus. BCH. IX (1885), p. 132, Michel 1017, Ditt. Orient. Gr. Inscr. 51.

6. **Ἀγαθοκλῆς Ἀγαθοκλείους Μιλήσιος**, *ὑ. κ.*, victor at the Romaea at Magnesia, middle of the second century B. C., acting the Homoioides of Metrodorus in the contest of new plays. Kern Inscr. v. Magn. 88 *a*.

7. **Ἀγαθοκλῆς Σωκράτους**, Athenian, *κωμῳδός*, theorus of the Athenian guild of technitae at Delphi ca. 97 B. C., participating in the paean and in the scenic contests, BCH. XXX (1906), No. 49, p. 277, ll. 16, 22, 33. Not in Kirchner.

8. **Ἀγησίστρατος**, *τραγῳδός* at the Dionysia at Delos in 171 B. C., BCH. IX (1885), p. 147.

9. **Ἀγήτωρ**, *ὑ. τ.*, once victor at the Lenaea ca. 294 B. C., IG. II 977 *w(b')*, W. p. 145.

10. **Ἀγimένης Φιλομένους Σικυώνιος**, *τραγῳδός* at the Soteria at Delphi in 271 B. C., SGDI. 2564, l. 57.

10*a*. **Ἀνρ. Ἀρχάργηνος Φαίδρου Ἐφήσιος**, *κωμῳδός περιοδοδείκης Καπετωλιονείκης παράδοξος*, archon of the technitae, time of Caracalla, CIG. IV 6829, l. 21, unknown provenience, but probably a decree of the Teian guild whose seat was at Lebedos.

11. **Ἀθη-**, *ὑ. τ.*, victor at the Dionysia ca. 385 B. C., IG. II 977 *p(e')*, W. p. 137. Cannot be restored **Ἀθη[νόδωρος]** No. 13 on account of the date.

11*a*. **Ἀθήναιος** (?), *τραγῳδός*, Perinthian decree of the second century B. C. or earlier, see No. 520.

12. **Ἀθηνίων**, apparently a tragic actor, teacher of Leonteus, first century B. C., Amarantus apud Ath. 343 *e*, quoted under No. 313. See Völker, p. 151.

13. **Ἀθηνόδωρος**, *ὑ. τ.*, victor at the Dionysia in 342 and 329, IG. II 971 (*e*) and *h*, W. pp. 26, 28. In 341 acted the Antigone of Astydamos, the

Teukros of Euaretus, and the Orestes of Aphareus. Accompanied Alexander to Asia. Competed with Thettalus at Tyre in 332 and was awarded the victory, Plut. Mor. 334 *d e*: γεγόνασι δὲ κατ' αὐτὸν τραγωδοὶ μὲν οἱ περὶ Θετταλὸν καὶ ὁ Ἀθηνόδωρος, ὃν ἀνταγωνιζομένων ἀλλήλοις ἐχορήγουν μὲν οἱ Κύπριοι βασιλεῖς ἔκρινον δ' οἱ δοκιμώτατοι τῶν στρατηγῶν. ἐπεὶ δ' ἐνίκησεν Ἀθηνόδωρος, 'ἐβουλόμην ἂν' ἔφη (i. e., Alexander) 'μᾶλλον ἀπολωλέναι μέρος τῆς βασιλείας ἢ Θετταλὸν ἐπιδεῖν ἡττημένον.' Fined by the Athenians for failing to keep his engagement, the fine was paid by Alexander, Plut. Vit. Alex. 29: ἐπεὶ δὲ Ἀθηνόδωρος ὑπὸ τῶν Ἀθηναίων ζημωθεῖς, ὅτι πρὸς τὸν ἀγῶνα τῶν Διονυσίων οὐκ ἀπῆντησεν, ἡξίου γράψαι περὶ αὐτοῦ τὸν βασιλέα, τοῦτο μὲν οὐκ ἐποίησε, τὴν δὲ ζημίαν ἀπέστειλε παρ' ἑαυτοῦ. On such fines see under Nos. 62, 155. Participated in the marriage festival at Susa in 324, Chares apud Athen. 538 *f*: ὑπεκρίθησαν δὲ τραγωδοὶ μὲν Θεσσαλὸς καὶ Ἀθηνόδωρος καὶ Ἀριστόκριτος, κωμῳδοὶ δὲ Λύκων καὶ Φορμίων καὶ Ἀρίστων. His name is not to be restored in the Dionysian Victors'-list IG. II 977 *p*(*e*'), W. p. 137, Ἀθῆ-, because the position implies a date ca. 385 for the first victory there, which would make him a very old man at the time of his association with Alexander. But the restoration in the Lenaeon list IG. II 977 *v*(*x*), W. p. 145, col. iii, l. 3, [Ἀθηνόδωρ] *ος* II, ca. 342 B. C., is very plausible, see No. 535.

14. Ἀθηνόδωρος Ἡρακλείδου, κωμῳδός, ca. 180–150 B. C. Ἡράκλειτος Φορμίωνος χορηγήσας πρότερον (ἐπέδωκεν) Ἀθηνόδωρον κωμῳδόν, καὶ εὔρεν ἡ πάροδος δραχμὴν, ἣ δὲ θέα ἐγένετο δωρεάν. Four other persons also furnished him for the exhibition this year. Insc. Iasos, Lebas-Wad. III, 255. In Lebas No. 257 his father's name is given and provision was made for five performances by five contributors.

14*a*. Αἷμος, comoedus apud Juv. 3. 97 (quoted under No. 34), cf. id. 6. 198: dicas haec mollius Haemo quamquam et Carphophoro.

15. Αἰσχίνης Ἀτρομήτου Κοθωκίδης, ὁ τ., the orator. Born ca. 390, died 323 B. C. On his political career see the manuals and Kirchner No. 354, on his career as an actor see esp. Schäfer Dem. u. sein. Zeit I², pp. 238 ff., and Völker, pp. 196 ff. After his clerkship and before taking up politics he was for a short time a tragic actor, Dem. 19. 200: μετὰ ταῦτα δὲ ταῖς ἀρχαῖς ὑπογραμματεύοντα, καὶ δυοῖν ἢ τριῶν δραχμῶν πονηρὸν ὄντα; τὰ τελευταῖα δ' ἔναγχος ἐν χορηγίοις ἀλλοτρίοις ἐπὶ τῷ τριταγωνιστεῖν ἀγαπητῶς παρατρεφόμενοι; and 18. 265: ἐγραμμάτεves, ἐγὼ δ' ἡκκλησιάζων. ἐτριταγωνίστεις, ἐγὼ δ' ἐθεώρουν. ἐξέπιπτες, ἐγὼ δ' ἐσύριττον. ὑπὲρ τῶν ἐχθρῶν πεπολίτευσαι πάντα, ἐγὼ δ' ὑπὲρ τῆς πατρίδος. Cic. De rep. 4. 11: et Aeschines Atheniensis vir eloquentissimus, quom adulescens tragoedias actitavisset, rempublicam capessivit, et Aristodemum, tragicum item actorem, maximis de rebus pacis et belli legatum ad Philippum Athenienses saepe miserunt—a passage quoted also by Augustine De civ. dei ii. 11; Quint. ii. 17. 12: quo illud quoque excluditur, quod dicunt, non esse artis id, quod faciant qui non didicerint; dicere autem homines et qui non didicerint. ad cuius rei

confirmationem afferunt, Demaden remigem et Aeschinen hypoeriten oratores fuisse; Apollonius Vit. Aesch., p. 266. 18 West.: *ἔπειτα ἀποστὰς τοῦτου τριταγωνιστῆς ἐγένετο τραγωδιῶν*. All this and everything else which we know about him as an actor is derived from Demosthenes himself, whose testimony is colored by extreme prejudice and ill-will. Yet even from this source we can safely infer that he was of a good personal appearance and possessed of a fine resonant voice: Dem. 18. 129: *τὸν καλὸν ἀνδριάντα καὶ τριταγωνιστὴν ἄκρον ἐξέθρεψέ σε*, 19. 337 (quoted below), 19. 126: *ὁ σοφὸς καὶ δεινὸς οὗτος καὶ εὐφωνος*, 19. 199: *αὐτίκα δὴ μάλ' ἐρεῖ λαμπρᾷ τῇ φωνῇ*, 19. 206: *τίνα δὲ φθέγγεσθαι μέγιστον ἀπάντων καὶ σαφέστατ' ἂν εἰπεῖν ὃ τι βούλοιο τῇ φωνῇ; Αἰσχίνην οἶδ' ὅτι τουνόνι*, 19. 216: *μηδέ γ' εἰ καλὸν καὶ μέγ' οὗτος φθέγγεται*, 18. 259: *μὴ γὰρ οἶεσθ' αὐτόν, φθέγγεσθαι μὲν οὕτω μέγα, ὀλολύζειν δ' οὐχ ὑπέρλαμπρον*, 18. 280: *καὶ μοι δοκεῖς ἐκ τούτων, Αἰσχίνῃ, λόγων ἐπιδείξειν τινα καὶ φωνασκίας βουλόμενος ποιήσασθαι*, 18. 285: *καίπερ εὐφωνον ὄντα*, 18. 291: *ἐπάρας τὴν φωνὴν γεγηθῶς καὶ λαρυγγίζων*, 18. 313: *λαμπροφωνότατος, μνημονικώτατος, ὑποκριτῆς ἄριστος, τραγικὸς Θεοκρίνης*. He must have been a young actor of exceptional promise, for he attracted the attention of two of the greatest actors of the time, Theodorus and Aristodemus, was taken by them into their companies for important rôles in classic old plays, and, to judge from the list of the rôles which he played, and the fact that Demosthenes was able to enumerate them, must have made a good impression in them. Dem. 19. 246: *ταῦτα μὲν γὰρ τὰ ἱαμβεῖ' ἐκ Φοίνικὸς ἐστὶν Εὐριπίδου· τοῦτο δὲ τὸ δράμ' οὐδεπώποτ' οὔτε Θεόδωρος οὔτ' Ἀριστόδημος ὑπεκρίναντο, οἷς οὗτος τὰ τρίτα λέγων διετέλεσεν, ἀλλὰ Μόλων ἡγωνίζετο καὶ εἰ δὴ τις ἄλλος τῶν παλαιῶν ὑποκριτῶν*. Ἀντιγόνῃ δὲ Σοφοκλέους πολλάκις μὲν Θεόδωρος, πολλάκις δ' Ἀριστόδημος ὑποσέκριται, ἐν ᾗ πεποιημέν' ἱαμβεῖα καλῶς καὶ συμφερόντως ὑμῖν, πολλάκις αὐτὸς εἰρηνικῶς καὶ ἀκριβῶς ἐξεπιστάμενος παρέλιπεν. The τραγωδοί who brought out old plays at the Dionysia at Athens of course chose their own assistants or συναγωνισταί; see above, p. 13. On the rôle of Creon in Sophocles' *Antigone* see also 18. 180, quoted below. He also played the rôle of Thyestes in Euripides' *Kressai*, and perhaps of Talthybius or Menelaus in the *Troades*, Dem. 19. 337: *ἐμοὶ δὲ δοκεῖτ' ἀτοπώτατον ἂν πάντων ποιῆσαι, εἰ ὅτε μὲν τὰ Θυέστου καὶ τῶν ἐπὶ Τροίᾳ κάκ' ἡγωνίζετο, ἐξεβάλλετ' αὐτὸν καὶ ἐξεστυρίττετ' ἐκ τῶν θεάτρων καὶ μόνον οὐ κατελείεθ' οὕτως, ὥστε τελευτῶντα τοῦ τριταγωνιστεῖν ἀποστῆναι, εἰπειδὴ δ' οὐκ ἐπὶ τῆς σκηνῆς, ἀλλ' ἐν τοῖς κοινοῖς καὶ μεγίστοις τῆς πόλεως πράγμασι μνρὶ ἔργασται κακά, τηνικαῦθ' ὡς καλὸν φθεγγομένῳ προσέχοιτε*, the title-rôle in Euripides' *Kresphontes*, Dem. 18. 180 (below), that of Polymestor in Euripides' *Hekabe* and a part in an unidentified play, *ibid.* 267: *καὶ σὺ τὰς ῥήσεις ἄς ἐλυμαίνου, ἥκω νεκρῶν κευθμῶνα καὶ σκύτου πύλας' καὶ 'κακαγγελεῖν μὲν ἴσθι μὴ θέλοντά με,' καὶ 'κακὸν κακῶς σε' μάλιστα μὲν οἱ θεοί, ἔπειθ' οὗτοι πάντες ἀπολέσειαν, πονηρὸν ὄντα καὶ πολίτην καὶ τριταγωνιστήν, and finally the title-rôle in Euripides' *Oinomaos*, Dem. 18. 180: *σὲ δὲ μὴδ' ἥρω τὸν τυχόντα, ἀλλὰ τούτων τινὰ τῶν ἀπὸ τῆς σκηνῆς, Κρεσφόντην ἢ Κρέοντα, ἢ ὃν ἐν**

Κολλυτῷ ποτ' Οἰνόμαον κακῶς ἐπέτριψας; τότε τοῖνον ὁ Παιανεὺς ἐγὼ Βάτταλος Οἰνομάου τοῦ Κοθωκίδου σοῦ πλείονος ἄξιος ὢν ἐφάνην τῇ πατρίδι· σὺ μὲν γ' οὐδὲν οὐδαμοῦ χρήσιμος ἦσθα. Further details of the accident which befell him as he was acting this part are furnished by Demochares apud Anon. Vit Aesch., p. 269. 26 West.: εἰ ἄρα πιστευτέον αὐτῷ λέγοντι περὶ Αἰσχίνου, φησὶν (i.e., Demochares) Ἰσχάνδρου τοῦ τραγωδ[οποι]οῦ τριταγωνιστὴν γενέσθαι τὸν Αἰσχίνην καὶ ὑποκρινόμενον Οἰνόμαον διώκοντα Πέλοπα αἰσχροῦς πεσεῖν καὶ ἀναστῆναι ὑπὸ Σαννίωνος τοῦ χοροδιδασκάλου (ἐνθένδ' οὖν ὁ Δημοσθένης 'Οἰνόμαον' αὐτὸν ὀνομάζει, πρὸς εἰδότης τὸ πρᾶγμα ἐπισκώπτων), καὶ μετὰ Σωκράτους καὶ Σιμίλου τῶν κακῶν ὑποκριτῶν ἀλᾶσθαι κατ' ἀγρούς· εἴη ἂν οὖν ἐνθένδ' 'ἀρουραῖος' λεγόμενος, cf. Apollonius Vit. Aesch., p. 266. 19 West.: καὶ ἐν Κολλυτῷ ποτε Οἰνόμαον ὑποκρινόμενος κατέπεσεν. Demochares' account is given an air of plausibility by the addition of the statement about Sannion, who is known from the oration against Meidias, but cannot be regarded as trustworthy in details. The statement about the connection of Aeschines with Ischandrus is clearly a misinterpretation of Dem. 19. 10: Aeschines the "tritonist" is falsely associated as "tritonist" with Ischandrus his "deuteronist," though Demosthenes simply means that Ischandrus was the "aider and abettor" of Aeschines; see under No. 264. And Ischandrus was not a poet but an actor. Harp. s. Ἰσχάνδρος is a jumble of Demochares: δοκέει δ' αὐτῷ συνυποκρινόμενος Αἰσχίνης ὁ ῥήτωρ ἐν Κολλυτῷ καταπεσεῖν. The explanation of the epithet which Dem. 18. 242 (αὐτοτραγικός πίθηκος, ἀρουραῖος Οἰνόμαος, παράσημος ῥήτωρ) applies to Aeschines is clearly that the accident happened at Collytus, i. e., κατ' ἀγρούς, cf. Anon. Vit. above; and not because the actor was too poor an actor for competitions ἐν ἄστει, Bekk. Anec., p. 211. 32: ἀρουραῖος δέ, ὅτι ἐν τοῖς δήμοις ἐπεδείκνυτο, ἀνάξιος ὢν τῶν ἐν ἄστει ἀγῶνων. That he did perform at the City Dionysia is proved by his association with Aristodemus and Theodorus coupled with the fact that "old plays" were apparently given only at the City Dionysia, and there from 386 B.C. on; see above, pp. 5 f., and cf. Vit. X. Orat. 840a, ἀναλαμβάνων ἐπὶ σχολῆς τὰς παλαιὰς τραγωδίας. Aeschines seems to have taken part in minor exhibitions outside the city as a member of the company of Simylus and Socrates, two indifferent actor-managers whose names do not appear in the Athenian Victors'-lists, Dem. 18. 262: ἀλλὰ μισθώσας σαυτὸν τοῖς 'βαρυστόνοις' ἐπικαλουμένοις ἐκείνοις ὑποκριταῖς Σιμίλῳ καὶ Σωκράτει, ἐτριταγωνίστηκες, σῦκα καὶ βότρυν καὶ ἐλάας συλλέγων ὥσπερ ὀπωρώνης ἐκ τῶν ἀλλοτριῶν χωρίων, πλείω λαμβάνων ἀπὸ τούτων ἢ τῶν ἀγῶνων, οὓς ὑμεῖς περὶ τῆς ψυχῆς ἡγωνίζεσθε. Cf. also Demochares apud Vit. Aesch. (quoted above) and Philost. Vit. soph. 1. 18. 10: ὁ μὲν Αἰσχίνης φιλοπότης τε ἐδόκει καὶ ἡδὺς καὶ ἀνεμῆτος καὶ πᾶν τὸ ἐπὶ χαρὶ ἐκ Διονύσου ἡρηκώς, καὶ γὰρ δὴ καὶ τοῖς 'βαρυστόνοις' ὑποκριταῖς τὸν ἐν μειρακίῳ χρόνον ὑπετραγώδησεν. Schäfer Dem. u. s. Zeit I², p. 249, calls attention to the fact that Demosthenes refers to Aeschines' misfortune in the rôle of Oinomaos only in the speech On the Crown, and not in the earlier speeches. In the

oration On the Embassy he mocks at him as a subordinate of great actors and as one who only recently had resorted to this business to eke out a living. To this Aeschines 2.152 had merely resorted: *τί πώποτε ἄσχημον ἔνεκα χρημάτων πράξας*; Demosthenes had there attributed his abandonment of the profession of acting to his failure to please his audiences. But the bitter taunts of the oration On the Crown and the references there to Aeschines' unhappy experiences at Collytus and in the country exhibitions with "the ranters," though repeated and amplified by Demochares and Philostratus, are too excessive and too evidently animated by hate to deserve full credence. Aeschines' career as an actor was too brief for him to rise to the position of a *τραγωδός* or protagonist. The rôles he played were of considerable importance and not to be regarded as "third parts." Demosthenes invented for his benefit the word "tritagonist," which he employs with constant iteration as an opprobrious epithet. Cf., e. g., 18. 209: *ἐμὲ δ', ὃ τριταγωνιστά, τὸν περὶ τῶν πρωτείων σύμβουλον τῇ πόλει παριόντα*, and the passages quoted above. The word is applied to no other actor, and is used for the third actor in a company of three, such as were sent out in the period of the guilds, very rarely and in late writers. That it meant, not "actor of third rôles," but "third-rate actor" is shown by Bekk. Anec., p. 309. 31: *τριταγωνιστής: ὁ Αἰσχύης, ὡς ἀδοκιμώτατος τῶν ὑποκριτῶν ἐν τῇ τρίτῃ τάξει καταριθμούμενος*, and is demonstrated at length by Rees The So-called Rule of Three Actors, pp. 37 ff. (Chicago, 1908), which see for further references. Cf. the other epithets applied to him by Demosthenes and ὁ βάσκανος οὗτος ἰαμβοφάγος, 18. 139. The statement of Juba apud schol. Dem. 19. 246, p. 418. 12 Dind.: *λέγει δὲ ὁ τὰς θεατρικὰς ἱστορίας συγγράψας διὰ τοῦτο τοῖς τριταγωνισταῖς τὰς ὑποκρίσεις τῶν δυναστευόντων παρέχεσθαι, ἐπειδὴ ἡττόν ἐστι παθητικὰ καὶ ὑπέρογκα*, is a false generalization from the text of Demosthenes and is not supported either by other authorities or by the analysis of the extant tragedies.

16. *Αἰσχύλος*, ὁ. τ., victor at the Lenaea ca. 285 B. C., IG. II 977 d' (s), W. p. 157; restored by Capps AJP. XX (1899), p. 402, n. 2, *ibid.* fr. f' (t), W. p. 159, belonging to the corresponding Dionysian list, [*Αἰσχ*]ύλ[ος].

17. *Αἰσωπος*, ὁ. τ., assigned by schol. Arist. Vesp. 566 to the time of Aeschylus: *Αἰσώπου τι γέλοιον· Αἰσωπος τραγωδίας ἐγένετο ὑποκριτὴς γελιῶδης, . . . Αἰσχύλου δ' ἦν ὑποκριτής*. The allusion in Aristophanes is clearly to the fabulist, and to this extent the scholiast is wrong. Whether there was an actor Aesopus who brought out plays for Aeschylus may be doubted; Völker, pp. 156 ff. There may be confusion due to the following:

18. *Αἰσωπος*, *τραγωδός*, said to have given Cicero lessons in *ὑπόκρισις*, Plut. Vit. Cic. 5: *τοῦτο μὲν Ῥωσικῇ τῷ κωμῳδῷ, τοῦτο δ' Αἰσώπῳ τῷ τραγωδῷ προσέχεν ἐπιμελῶς*. Plutarch goes on to relate how he worked himself into a passion in the part of Atreus planning vengeance on Thyestes. For his life see P.-W. IV, col. 16.

19. 'Ακέσιος 'Ρόδιος, τραγῳδός at the Dionysia at Delos in 279 B. C., BCH. VII (1883), p. 108.

20. 'Αλέξανδρος Δημητρίου 'Αθηναῖος, τραγῳδός at the Soteria at Delphi in 269 B. C., SGDI. 2566, l. 50. Identified with 'Αλέξανδ[ρος-] in IG. II 977 *q*(*d'*), ca. 276 B. C., by Wilhelm, p. 140; fr. *q* is rightly assigned to the Lenaeon catalogue by Reisch ZöG. 1907, p. 306. He is mentioned first in his company at Delphi. Kirchner No. 495.

21. 'Αλέξανδρος Μην[— Μάγνης] ἀπὸ Μαιάνδρου, as ὁ παλαιᾶς κωμωδίας victor at the Musaea at Thespieae 100–75 B. C., IG. VII 1761, BCH. XIX (1895), No. 14, p. 340; also in the epinicion, *ibid.* The heading is lost, but may safely be restored.

22. Μ. Αὐρ. 'Αλέξανδρος, τραγῳδὸς παράδοξος περιοδονεῖκης, imperial period. Paton and Hicks, *Inscr. Cos.* No. 129, p. 152. P.-W. Suppl., p. 54.

23. Τιβ. Κλαυδ. 'Αλέξανδρος Λαοδικεύς, τραγῳδὸς καὶ ποιητὴς παράδοξος, νομοδίκτης of a guild of technitae, time of Caracalla. CIG. IV 6829, l. 24 provenance uncertain, but probably from Lebedos, headquarters of the Teian guild.

24. 'Αλκίμαχος 'Αθ[ηναῖος Πηλ]έα Σοφοκλέους καὶ 'Οδυσσέ[α μαινόμενον κ]αὶ 'Ιβήρας καὶ σατυρικὸν Τήλ[ε]φον ὕποκρινόμενος· ἐν 'Ρόδῳ δευ[τερος ἦν], IG. XII i 125, l. 7, as restored by Kaibel; see Wilhelm, pp. 206, 160. Apparently the record of a tragic actor. The date is uncertain. Bethe Proleg., p. 246, suggests that the poet may be Sophocles, a known poet of the first century B. C.; cf. Wilhelm, pp. 255 and 205. Kirchner No. 613.

25. 'Αμεινίας, ὁ τ., once victor at the Lenaea ca. 365 B. C., IG. II 977 *t*(*o*), W. p. 145.

26. 'Αμύκλας . . . ὑφραίον 'Ιστιαεῖς, κωμῳδός at the Soteria at Delphi in 226 B. C. (or 225), SGDI. 2568.

27. 'Αμφιχάρης, ὁ κ., victor at the Lenaea ca. 347 B. C., IG. II 977 *x*(*p*), W. p. 150 ['Αμ]φιχ[άρης—], Köhler.

28. 'Ανάξιππος or Διόξιππος, comic didascalus, brought out a play for Anaxandrides as didascalus shortly after 349 B. C., IG. XIV 1098, l. 9, Capps Classical Philology I (1906), p. 220. See Wilhelm Urk., p. 202.

29. 'Ανδρόνικος, ὁ τ., a lover of Gnathaena, who was born ca. 356–360, Machon apud Ath. 581 *cde*: οὐκέτι θ' ἔταιρεῖν ὑπομενούσης (Gnathaena) διὰ τό πως τὸν 'Ανδρόνικον ἡδέως αὐτῆς ἔχειν τὸν ὑποκριτὴν, . . . μετὰ ταῦτ' ἀκούσας 'Ανδρόνικος τὸ γεγονός, ἐκ τῆς Κορίνθου προσφάτως ἀφιγμένος . . . ταῦτ' ἔλεγε τῇ Γναθαίνῃ, etc. Lynceus apud Ath. 584 *d*: 'Ανδρόνικον δὲ τοῦ τραγῳδοῦ ἀπ' ἀγώνος νικῶν, ἐν ᾧ τοὺς 'Επιγόνους <ὑποκρινόμενος Meineke> εἰημερήκει, πίνειν μέλλοντος παρ' αὐτῇ καὶ τοῦ παιδὸς κελεύοντος τὴν Γνάθαιναν προαναλῶσαι, 'ὁλόμενε παιδῶν' ἔφη, 'ποῖον εἴρηκας λόγον.' The Epigonoι was the play of either Aeschylus or Sophocles, brought out by Andronicus as παλαιά. Reputed to have taught Demosthenes, Vit. X. Orat. 845 *α*: συντυχῶν δ' αὐτῷ Εὐνομος ὁ Θριάσιος πρεσβύτες ἤδη ὦν προετρέψατο τὸν Δημοσθένην, μάλιστα δ' ὁ ὑποκριτὴς 'Ανδρόνικος εἰπὼν ὡς οἱ μὲν λόγοι καλῶς ἔχουσιν,

λείποι δ' αὐτῶ τὰ τῆς ὑποκρίσεως, . . . καὶ δὲ πιστεύσαντα τὸν Δημοσθένη παραδοῦναι αὐτὸν τῷ Ἀνδρονίκῳ, Phot. Bibl., p. 493 b 4 Bekk.: καὶ τότε πλέον Ἀνδρόνικος ὁ ὑποκριτής, τοὺς μὲν λόγους εἶ ἔχειν καὶ ὡς ἄριστα φάμενος, ἐνδεῖν δὲ αὐτοῖς τὰ τῆς ὑποκρίσεως, ὁ δὲ παραδίδωσί τε ἑαυτὸν τῷ Ἀνδρονίκῳ, καὶ τὴν τῆς ὑποκρίσεως τέχνην ἐκείθεν ἐξήσκησε. Quint. 11. 3. 7: ideoque ipse tam diligenter apud Andronicum hypocriten studuit, ut admirantibus eius orationem Rhodii non immerito Aeschines dixisse videatur: "quid si ipsum audissetis?" But Plut. Vit. Dem. 7 assigns to Satyrus about the same relation to Demosthenes' training as these writers do to Andronicus. From the relations of Andronicus with Demosthenes (suit against his guardians in 363) and with Gnathaena, we may infer that he was born ca. 400-390, was 50-60 when Gnathaena's lover, and that his active career extended from ca. 380-370 to at least 340. His name does not appear in the Lenaeae list of victors covering this period (*st*), but was probably in the lacuna in col. ii, of the City list (*p*). For the chronology of Gnathaena see Wagner Symb. ad com. Graec. hist. crit. (Leipzig, 1905), p. 22, Körte B. ph. W. 1906, p. 900, and Capps Classical Philology II (1907), p. 479.

30. Ἀνδροσθένης, ὕ. τ., once victor at the Lenaea ca. 360 B. C., IG. II 977 *t(o)*, W. p. 145.

31. Ἀνδρων, ὕ. τ., twice victor at the Dionysia ca. 438 B. C., IG. II 977 *p(e')*, W. p. 137.

32. Ἀντίλοχος, τραγῳδός at the Dionysia at Delos ca. 171 B. C., BCH. IX (1885), p. 147, [Ἀντίλ] οχος.

33. Ἀντιμένης, ὕ. τ., victor at the Lenaea ca. 306 B. C., IG. II 977 *v(x)*, W. p. 145.

34. Ἀντίλοχος, comoedus apud Juvenal 3. 98: nec tamen Antiochus, nec erit mirabilis illic aut Stratocles aut cum molli Demetrius Haemo. Nothing more is known of him, but for the others see Nos. 14*a*, 130, 444.

35. Ἀντιφάνης, ὕ. κ., played the Anasozomenos of an unknown poet at the Lenaea in 289 B. C., IG. II 972, W. p. 52 [Ἀντ]ιφάνης.

36. Ἀντιφῶν, ὕ. τ., a Greek actor who brought out old plays at Rome in 54 B. C., Cic. ad Att. 4. 15. 6: redii Romam . . . veni in spectaculum . . . deinde Antiphonti operam. is erat ante manu missus quam productus. ne diutius pendear, palmam tulit. sed nihil tam pusillum, nihil tam sine voce, nihil tam . . . in Andromacha tamen maior fuit quam Astyanax; in ceteris parem habuit neminem. Cf. Tyrrell Ep., No. 143.

37. Ἀντιφῶν Ἀθηναῖος, as ὕ. καυῆς κωμωδίας victor at the Musaea at Thespieae, shortly before 161 A. D., IG. VII 1773, BCH. XIX (1895), No. 15, p. 341; also as ποιητῆς καυῆς κωμωδίας, and as ποιητῆς προσοδίου on the same occasion.

38. Ἀπελλῆς Ἀσκαλωνίτης, τραγῳδός, first century A. D. An intimate of the Emperor Gaius, Cassius Dio 59. 5. 2 (III, p. 648 Sturz): ἐδούλευε (i. e., Gaius) δὲ . . . καὶ τοῖς ἄλλοις τοῖς περὶ τὴν σκηνὴν ἔχουσι. τὸν γοῦν Ἀπελλῆν, τὸν εὐδοκίμωτατον τῶν τότε τραγῳδῶν, καὶ ἐν τῷ δημοσίῳ συνόντα οἱ

ἀεὶ εἶχε. Suetonius Calig. 33: inter varios iocos, cum assistens simulacro Iovis Apellen trogoedum consuluisse uter illi maior videretur, cunctantem flagellis discidit conlaudans subinde vocem deprecantis quasi etiam in gemitu praedulcem. Plocamus boasts in Petron. Cena 64: quid saltare? quid deverbis? quid tonstrinum? quando parem habui nisi unum Apelletem? Philo Iud. Leg. ad Gaium 30, p. 576, mentions him among the counselors of Gaius: καὶ Ἀπελλῇ τινι, τραγωδῷ, ὃς ἀκμῇ μὲν τῆς πρώτης ἡλικίας, ὡς φασιν, ἐκαπήλευσε τὴν ὥραν· ἔξωρος δὲ γενόμενος ἐπὶ τὴν σκηρὴν παρήλθεν, . . . διὰ ταῦτα εἰς τὴν τοῦ συμβόλου τάξιν ὁ Ἀπελλῆς παρήλθεν, ἵνα βουλευέσῃται Γαίος, μεθ' οὗ μὲν, ὡς σκωπτέον, μεθ' οὗ δὲ, ὡς ἀστέον . . . ὁ Ἀπελλῆς δὲ τὸν ὀπὸ Ἀσκάλωνος (sc., ἰὸν εἰς Ἰουδαίους ἤφιεν). It is probable that he lived to the time of Vespasian, Suet. Vesp. 19: ludis . . . vetera quoque acroamata revocaverat. Apellari tragoedo quadringenta . . . dedit, where Bücheler reads Apellae, Rohde in P.-W. proposes Apelli; but probably Apelleti is to be restored.

39. Ἀπολλᾶς Φινεάτης, κωμῳδός, accompanied by a single synagonist (No. 456), at the Soteria at Delphi ca. 140 100 B. C., SGDI. 2569. 15, Reisch De mus. cert., pp. 104 ff.

40. Ἀπολλογένης Ὀρθαγόρα Ἀρκάς, τραγωδός at the Soteria at Delphi 271 B. C., SGDI. 2564, 1. 51. Capps TAPA. XXI (1900), pp. 136 ff., conjectures that he was the pugilist-actor whose remarkable record of victories has been found at Tegea in an inscription of the middle of the third century (Dittenberger, which, however, Herzog places near 200), BCH. XVII (1893), p. 15, Ditt. Syl.² 700, of which Perdrizet gives an improved text in BCH. XXIV (1900), pp. 285 ff. Besides his victory as a boxer at the Ptolemaea at Alexandria, this person won at the Athenian Dionysia with Eur. Orestes; at the Argive Heraea with Eur. Herakles and Alexandros (Herzog, Medeia Perdrizet); at the Delphic Soteria with Eur. Herakles and the Antaios (Dittenberger, Aristaios Perdrizet) of Archestratus; at the Dodonian Naia with Eur. Archelaos and the Achilles of Chaeremon; and 88 other victories at minor scenic contests. At the Soteria in 271 Apollogenes was the second in his company; accordingly, if the identification is correct the Soteric victories were won at a later time. The peculiar significance of the rôles chosen by this actor was first pointed out by Herzog Philol. LX (1901), pp. 440 ff.; cf. Rees So-called Rule of Three Actors (Chicago, 1908), p. 55.

41. Ἀπολλόδωρος, ὁ κ., acted the second Pax of Aristophanes, Hyp. I Pac.: ἐπεκρίνατο Ἀπολλόδωρος, ἐνίκᾳ Ἑρμῶν ὁ ὑποκριτής (Rose, ἡνίκᾳ ἐρμῆν λοιοκρότης MSS). Since the actors' contest had not been established at the Dionysia at the production of the first Pax in 423 B. C., this fragment of a didascalie notice must refer to a performance of the second Pax at the Lenaea of a later date, as A. Körte Rhein. Mus. LII (1897), p. 172, plausibly suggests. See above, p. 48, and under No. 183. Völker, pp. 173 ff.

42. Ἀπολλόδωρος, κωμῳδός, ca. 180–150 B. C., Λέων Ἰάσονος χορηγῆσας πρότερον (ἐπέδωκεν) Ἀπολλόδορον τὸν κωμῳδόν, καὶ ἡ πάροδος εὔρε δραχμὴν, ἣ δὲ θέα ἐγένετο δωρεάν, *insc.* Iasos, Lebas-Wad. III 256. The name is to be restored, *ibid.*, No. 257, Θεαίτητος Μελανίωνος χορηγῆσας [Ἀπολλόδορον] κωμῳδὸν ἡμέραν μίαν καὶ εὔρεν ἡ πάροδος, etc. See No. 532 *a*.

43. Ἀπολλόδωρος Νικάνορος, Athenian, κωμῳδός, participant in the scenic contest at Delphi 138–128 B. C. as representative of the Athenian guild of technitae, *BCH.* XXX (1906), No. 48, p. 273, l. 26. Not in Kirchner.

44. Ἀπολλόδωρος Χρυσίππου, Athenian, τραγῳδός, participant in the scenic contest at Delphi 138–128 B. C. as representative of the Athenian guild of technitae, *BCH.* XXX (1906), No. 48, p. 273, l. 27. Not in Kirchner.

45. Ἀπολλωνίδης Ἀρχωνος, tragic synagonist, member of the guild of technitae at Ptolemais in the reign of Ptolemy Philadelphus, *BCH.* IX (1885), p. 134, Michel 1017, *Ditt. Orient. Gr. Inscr.* 51. E. Miller, *ibid.*, reports Ἀρδωνος, corrected by Wilhelm, p. 252.

46. Ἀπολλώνιος, κωμῳδός, member of the guild of technitae at Ptolemais in the reign of Ptolemy Philadelphus, *BCH.* IX (1885), p. 132, Michel 1017, *Ditt. Orient. Gr. Inscr.* 51.

47. Ἀπολλώνιος, κωμῳδός, member of the guild of technitae at Ptolemais in the reign of Ptolemy Philadelphus, *BCH.* IX (1885), p. 132, Michel 1017, *Ditt. Orient. Gr. Inscr.* 51.

48. Ἀπολλώνιος Ἀπολλωνίου, ὁ. τ., victor at the Romaea at Magnesia ca. middle second century B. C., acting the Hermione of Theodorus in the contest of new plays. Kern *Inscr. v. Magn.* 88 *a*.

49. Ἀπολλώνιος Ἀπολλωνίου Ἀσπένδιος, as τραγῳδὸς παλαιᾶς τραγῳδίας victor at the Musaea at Thespieae, shortly before 161 A. D., *IG.* VII 1773, *BCH.* XIX (1895), No. 15, p. 341. Cf. above, p. 71.

50. T. Αἰλ. Αὐρήλ. Ἀπολλώνιος Ταρσεὺς καὶ Ἀθηναῖος, κωμῳδὸς καὶ κῆρυξ περιοδοεικής, σὺν Καπιτωλίοις νεικήσας τὸν ἀγῶνα τῶν Ὀλυμπίων ἀνέστησα τὸν ἀνδρῖαντα, *IG.* III 120, found in the theater of Dionysus, time of Antoninus Pius. Not in Kirchner.

51. Ἀραῶς Ἀριστοφάνους Κυδαθηναίεύς, comic didascalus for his father in the production of the Kokalos and Aiolosikon, after 388 B. C., *Hyp. Plut.*; perhaps also the Ploutos in 388, *Vit. Arist.* But it is probable that he brought out the first two plays as his own. On this question see Capps *AJP.* XXVIII (1907), pp. 192, 198. Kirchner No. 1575.

52. Ἀρι-, ὁ. τ., victor at the Lenaea ca. 318 B. C., *IG.* II 977 *u(z)*. Wilhelm, p. 145, plausibly suggests Ἀρι[στόκριτος], who acted in Susa before Alexander in 324 B. C.

53. Ἀρίμηστος, ὁ. τ., victor at the Lenaea ca. 284 B. C., *IG.* II 977 *d(s)*, *W.* p. 157.

54. Ἀρι[στ-, ὕ. τ., victor at the Dionysia ca. 380 B. C., IG. II 977 *p(e)*, W. p. 137. The date precludes Ἀρι[στόκριτος —] No. 65, suggested by Wilhelm, p. 138. On Ἀρι[στόδημος —] see under No. 62.

55. Ἀριστ-, ὕ. τ., victor at the Lenaea ca. 278 B. C., IG. II 977 *d'(s)*, W. p. 157. Restore [A]ρίσ[ταρχος —], No. 57.

56. Ἀρισταγόρας, ὕ. κ., once victor at the Lenaea ca. 315 B. C., IG. II 977 *γ(u)*, W. p. 153. Ἀρισταγόρ[as-] is probably to be restored in the City list *g*, W. p. 160 ca. 319 B. C., as suggested by Capps AJP. XX (1899), p. 404, n. 3.

57. Ἀρίσταρχος, τραγῳδός at the Dionysia at Delos in 280 B. C., BCH. VII (1883), p. 107. To be identified with the Lenaeon victor of ca. 278 B. C., [A]ρίσ[ταρχος-], No. 55. Kaibel Urk., p. 189, n., proposed to identify with [ὁ δέϊνα . . . Ἀριστ]άρχου τοῦ [Ἀρ]ιστοδήμου[ν τοῦ . . .]ου μαθητ[ίης] in IG. XII i 125; but see Wilhelm, p. 206: "doch ist nicht einmal der Name sicher."

58. Ἀριστίας Πρατίνου Φλειεύς, tragic didascalus as well as poet, brought out the satyr-drama Palaistai of his father with his own trilogy of tragedies in 467 B. C., Hyp. Aesch. Sept.

59. Ἀρίστιππος Καλλικράτου Μιλήσιος, τραγῳδός at the Soteria at Delphi in 272 and 271 B. C., SGDI. 2563, l. 44, 2564, l. 47.

60. Ἀριστίων, ὕ. τ., once victor at the Lenaea ca. 349 B. C., IG. II 977 *t(o)*, W. p. 145 [Ἀριστ]ίων I.

61. Ἀριστίων, ὕ. κ., twice victor at the Dionysia ca. 286 B. C., IG. II 977 *b'c' (f'w)*, W. p. 156.

62. Ἀριστόδημος Μεταποντίνος (καὶ Ἀθηναῖος?), ὕ. τ., floruit ca. middle of the fourth century. From Metapontum in Sicily, schol. Aesch. 2. 15: οὗτος ἐπεκαλέετο μὲν 'Στεμφύλιος,' Μεταποντίνος δ' ἦν τὸ γένος, καὶ ἐνίκα δις ἐπὶ Ἀθηναίῳ. (Ἀθηναίων MSS. corrected by Madvig Kl. Schr., p. 443, cf. A. Körte Rhein. Mus. LII, 1897, p. 169, n. 2), he was probably made an Athenian citizen; since he was sent on the embassy to Philip; so Schäfer Dem. I², pp. 244 ff., Völker, p. 203, and Judeich in P.-W. s. Aristodemos (not in Kirchner, however). The statement concerning his victories at the Lenaea must have been based on Aristotle's Νῖκαι or on the transcript of it IG. II 977; for in frag. *su*, W. p. 145, we find Ἀριστόδ[ημος] II, the position implying ca. 385 for his first victory. Wilhelm, p. 139, is inclined to infer from schol. Aesch. 2. 15 that Aristodemus was not victorious at the City Dionysia; but the possibility must be considered that the notice is incomplete in its present form, and that it originally read καὶ ἐνίκα [-κὶς ἐν ἄστει καὶ] δις ἐπὶ Ἀθηναίῳ. Further, in the Dionysian Victors'-list, IG. II 977 *p(e)*, W. p. 137, in a position implying a date ca. 380 B. C. for the first victory, we find Ἀρι-, which Kaibel Urk., p. 189, would restore Ἀρι[στόδημος —], following Capps AJP. XX (1899), p. 403. The date is not against this restoration. The reputation of Aristodemus must have been established before he was invited to the court of Philip (after 359 B. C.), and at the time of the embassy he need not have been much over sixty. The beginning of his

relations with Philip are given in Hyp. II Dem. 19. 2: Ἀριστόδημος δὲ καὶ Νεοπτόλεμος ὑποκριταὶ τραγωδίας ἐτύγχανον· οὗτοι διὰ τὴν οἰκείαν τέχνην ᾄδειαν εἶχον ἀπέναι ὅποι ἂν βούλωνται, ἀλλὰ δὴ καὶ πρὸς πολεμίους. ἀπελθόντες οὖν οὗτοι εἰς τὴν Μακεδονίαν ἐπεδείξαντο τὴν οἰκείαν τέχνην, καὶ οὕτω φιλοφρόνως αὐτοὺς ἐδέξατο Φίλιππος, ὥστε πρὸς τοῖς ἄλλοις χρήμασι καὶ ἄλλα ἐκ τῶν οἰκείων παρείχεν αὐτοῖς. Cic. De rep. 4. 9 (quoted under No. 15) speaks of the influential political position of Aristodemus the actor. Cf. Dem. 5. 6 concerning Neoptolemus. The occasion of the first mission of Aristodemus to Philip is related by Aeschines 2. 15: After the capture of Olynthus, in order to gain the release of the Athenian captives, πέμπουσι πρεσβευτὴν Ἀριστόδημον τὸν ὑποκριτὴν πρὸς Φίλιππον, διὰ τὴν γνῶσιν καὶ φιλανθρωπίαν τῆς τέχνης; succeeding in his mission, he angered the Athenians by failing to report promptly, but when he was summoned and returned, Demosthenes moved a crown for him, because he gave assurances of the good will of Philip toward the Athenians. He had evidently been sent in the hope of securing peace with Philip, Dem. 18. 21: οὐδὲν ἐστὶ δῆπον πρὸς ἐμέ, ἀλλ' ὁ μὲν πρῶτος εἰπὼν καὶ μνησθεὶς ὑπὲρ τῆς εἰρήνης Ἀριστόδημος ἦν ὁ ὑποκριτής. Soon after he was sent with nine others, including Aeschines, to arrange the terms of peace, Hyp. Dem. ii. 19. 4. In order that Aristodemus might take part in the embassy without financial loss through the breaking of professional engagements, Demosthenes moved a special measure, Aesch. 2. 19: ἐν τῇ βουλῇ γράφει, ἵνα ἀζήμιος ὢν ἡμῖν ὁ Ἀριστόδημος συμπρεσβεύῃ, ἐλῆσθαι πρέσβεις ἐπὶ τὰς πόλεις, ἐν αἷς ἔδει τὸν Ἀριστόδημον ἀγωνίζεσθαι, οἷτινες ὑπὲρ αὐτοῦ παρατιήσονται τὰς ζημίας. Cf. schol. ad loc.: θέλει δὲ εἰπεῖν ὅτι ἀρραβῶνας ἦν δεξάμενος ὁ Ἀριστόδημος ἀπὸ τινων πόλεων πρὸς τὸ ἀγωνίσασθαι ἐν αὐταῖς· ἦν γὰρ τραγῳδός, καὶ ἔδει αὐτὸν ἢ ἀγωνίσασθαι ἢ διπλοῦν τὸν ἀρραβῶνα καταβαλεῖν. ἔδει οὖν πρέσβειων τῶν πεισόντων τὰς πόλεις μὴ διπλοῦν τὸν ἀρραβῶνα κομίσασθαι ἀλλ' ἀπλοῦν, and Plut. Vit. Alex. 29 (under No. 13); cf. also No. 155. After the peace of Philocrates was concluded, Demosthenes accused Aristodemus of having unduly favored Philip, Dem. 18. 21 and 19. 18: καὶ ἀνηριθμησάμην ἀπὸ τῶν πρώτων ἐλπίδων ἐκείνων, ὧν ὁ Κτησιφῶν καὶ ὁ Ἀριστόδημος ἀπήγγειλαν πρὸς ὑμᾶς, 19. 12: ἐπέισθητε ὑπ' Ἀριστοδήμου καὶ Νεοπτόλεμου καὶ Κτησιφῶντος καὶ τῶν ἄλλων τῶν ἐκείθεν ἀπαγγελλόντων οὐδ' ὅτι οὖν ὑγιές. Cf. 19. 94: Κτησιφῶν καὶ Ἀριστόδημος τὴν πρώτην ἔφερον τοῦ φενაკισμοῦ, and 19. 315: τοὺς τὰ φιλάνθρωπα λέγοντας ἐκείνους ἀπίστευ' ὑπὲρ αὐτοῦ, τὸν Νεοπτόλεμον, τὸν Ἀριστόδημον, τὸν Κτησιφῶντα. The literary notices about Aristodemus as an actor are confined almost wholly to Demosthenes and notices dependent upon Demosthenes, and to Lucian, who uses him as a typical actor of the classical period along with Polus. Aeschines was taken into his company for the performance of old plays, among which was Sophocles' Antigone, Dem. 19. 246 (quoted under No. 15) and Vit. X. Orat. 840a: τριταγωνιστῶν Ἀριστοδήμῳ ἐν τοῖς Διονυσίοις διετέλει. Nothing further about his rôles is known; but

that he was prominent in the production of old plays may be inferred from Luc. Apol. 5: ἀλλ' οἱ μὲν τοῖς τραγικοῖς ὑποκριταῖς εἰκάσουσιν, οἱ ἐπὶ μὲν τῆς σκηνῆς Ἀγαμέμνων ἕκαστος αὐτῶν ἢ Κρέων ἢ αὐτὸς Ἡρακλῆς εἰσιν, ἔξω δὲ Πῶλος ἢ Ἀριστόδημος ἀποθέμενοι τὰ προσωπεῖα γίνονται ὑπόμισθοι τραγωδοῦντες, ἐκπίπτοντες καὶ συριττόμενοι, ἐνίοτε δὲ καὶ μαστιγοῦμενοὶ τινες αὐτῶν, ὡς ἂν τῷ θεάτρῳ δοκῇ. Elsewhere Lucian mentions him with other famous actors of the classical period, Jup. trag. 3: ἐφ' ὅτῳ Πῶλος ἢ Ἀριστόδημος ἀντὶ Διὸς ἡμῖν ἀναπέφνης, and 41: ἀνάγκη δυοῖν θάτερον ἥτοι Πῶλον καὶ Ἀριστόδημον καὶ Σάτυρον ἡγεῖσθαι σε θεοὺς εἶναι τότε ἢ τὰ πρόσωπα τῶν θεῶν αὐτὰ καὶ τοὺς ἐμβάτας καὶ τοὺς ποδῆρεις χιτῶνας καὶ χλαμύδας καὶ χειρίδας καὶ προγαστρίδια καὶ σωμάτια καὶ τᾶλλα, οἷς ἐκείνοι σεμνύνουσι τὴν τραγωδίαν, ὅπερ γελοιότατον οἶμαι. The statement of schol. ad loc., ὑποκρίνοντο οἷν (i. e., Polus and Aristodemus) ἐν ταῖς τραγωδίαις καὶ ταῖς κωμωδίαις καὶ θεοὺς, is worthless. Critolaus apud Aul. Gell. 11. 9. 2 tells a story which illustrates his professional reputation: cum interrogasset (i. e., Demosthenes) Aristodemum actorem fabularum, quantum mercedis uti ageret accepisset, et Aristodemus "talentum" respondisset, "at ego plus," inquit, "accepi ut tacerem." But the same story is told of Polus by Vit. X. Orat. 848 *b* (under No. 421) and of Demades and an unknown "Graecus tragoedus" by C. Gracchus apud Aul. Gell. 11. 10. 6. Of the nickname "Stemphylius" no explanation has been offered; but Wilhelm, p. 189, n. 3, suggests that the actor Stemph[ylus-] (No. 443), ca. 310 B. C., was a descendant; very doubtful. On Aristodemus in general see Judeich in P.-W., Schäfer Dem. u. seine Zeit. I², pp. 244 ff., and II², pp. 193 ff.; Völker, pp. 203 ff.

63. Ἀριστοκράτης, ὕ. κ., once victor at the Lenaea ca. 285 B. C., IG. II 977 *z*(v), W. p. 153.

64. Ἀριστοκράτης Σωτίωνος Ἀκαρνάν, τραγῳδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 54; father or son of Σωτίων Ἀκαρνάν, τραγῳδός at Delos in 259 B. C. (No. 457), Reisch De mus. cert., p. 97.

65. Ἀριστόκριτος, τραγῳδός, present with Alexander at Susa in 324 B. C., Chares apud Ath. 538 *f* (quoted under No. 13). Probably to be restored, with Wilhelm, in the Lenaeon Victors'-list IG. II 977 *t*(o), W. p. 145: Ἀρι[στόκριτος-], ca. 320 B. C. See No. 52. Völker, p. 211, suggests, but as doubtful, that he may be the person whom Pixodarus, satrap of Caria, sent as ambassador to Philip ca. 338 B. C., Plut. Vit. Alex. 10 (quoted under No. 239); highly improbable.

66. Ἀριστόμαχος, ὕ. κ., thrice victor at the Lenaea ca. 292 B. C., IG. II 977 *y*(u), W. p. 153. [Ἀριστόμα]χ[ος-] was restored by Köhler in the corresponding City list, ca. 292 B. C., IG. II 977 *b'*(*f'*), W. p. 156. In IG. II 972, W. p. 52, we have a record of his appearance at the Lenaea in 289 and 288 B. C.: -στίδι (poet unknown), [ὑπε: Ἀριστόμ]αχος (289 B. C.); Σίμιλος [Ἐφε]σίφ, ὑπε: Ἀριστόμαχος, Διόδωρος δην: Νέκρω, ὑπε: Ἀριστόμαχος (288 B. C.). For the dates see Capps AJA. IV (1900), p. 74. Possibly the father of

Philonides s. Aristomachus of Zacynthus, No. 495, cf. Capps AJA. IV, p. 81, and Wilhelm, p. 152.

67. **Ἀριστομένης**, twice victorious, IG. II 977 *m'(a')*, W. p. 164, assigned to the list of comic actors by Reisch ZöG (1907), p. 306, middle of the third century B. C. Identification and date uncertain.

68. **Ἀριστομένης**, *ύ. κ.*, second century A. D., Ath. 115 b: ὑποκριτῆς δὲ ἦν ἀρχαίως κωμωδίας ἀπελείθερος τοῦ μουσικωτάτου βασιλέως Ἀδριανοῦ, καλούμενος ὑπ' αὐτοῦ 'Ἀττικοπέριδις.'

69. [**Ἀρ**]ιστομήδης Θηβ[αῖος ἐν Ῥόδ[ω]ι πρὸς Κλέα[νδρον(?) ἀντηγωνί]-ζετο — — ἐν] Ῥόδωι νεμηθεὶς Καμειρίδι φ[υλῇ μετὰ Κ[λεάνδρον καὶ ἐπὶ] Δηναί[ωι? ἐνίκα — — Αἰχμα]λωτ[ίδ]α ὑποκριν[όμενος, I. 12, Θρ[— — —]κλησιν Μορ-μο[ύς ἐνίκα ὑπε]κρίνετο Ἀρισ[τομήδης —], IG. XII i 125 as restored by Kaibel and Hiller v. Gärtringen. Apparently the record of the victories of a tragic actor at Rhodes and at Athens. See Wilhelm, pp. 205, 160. Interpretation and date uncertain. See No. 24.

70. **Ἀριστόνικος**, *ύ. τ.*, victor at the Lenaea ca. 298 B. C., IG. II 977 *w(b')*, W. p. 145.

70a. **Ἀριστοφάνης Φιλίππου Κυδαθηναίεύς**, the comic poet, is said by schol. Eq. 230 to have played the part of Creon in the Knights; but this is doubtless a false inference from the text.

71. **Ἀριστοφάνης Σολεύς**, κωμωδός at the Dionysia at Delos in 279 B. C., BCH. VII (1883), p. 108.

72. **Ἀριστοφῶν**, *ύ. τ.*, once victor at the Lenaea ca. 335 B. C., IG. II 977 *u(z)*, W. p. 145, Ἀρ[ιστοφ]ῶν.

73. **Ἀρίστους Ἀριστομένεος Αἰγιεύς**, actor (?) at the Soteria at Delphi ca. 155 B. C., BCH. XVIII (1894), p. 77, SGDI. 2725: ἐπειδὴ Ἀρίστους Ἀριστομένεος Αἰγιεύς ἐπέδωκε τῷ θεῷ ἀμέραν καὶ ἀγωνίστατο καὶ εὐδοκίμησε. So Preuner Delph. Weihgeschenk, p. 70. Couve ἐπέδωκεν αὐτὸς αὐτὸν καὶ συναγωνίστατο, Baunack ἐπέδωκεν εἰς τὴν πόλιν καὶ συναγωνίστατο.

74. **Ἀρίστων**, *ύ. κ.*, one of the actors at Alexander's marriage festival at Susa in 324 B. C., Chares apud Ath. 539a, quoted under No. 13.

75. **Ἀρίστων Συρακόσιος**, *ύ. τ.*, latter part of third century B. C., Livy xxiv. 24: Aristoni cuidam tragico actori . . . huic et genus et fortuna honesta erant, nec ars, quia nihil tale apud Graecos pudori est, ea deformabat. Brought before the Syracusan authorities the proposals made to him by Andranodorus and Themistius in 214 B. C. May have performed at Athens; see No. 77.

76. **Ἀρίστων Ζήνωνος**, Athenian, tragic hypodidascalus, ambassador to the Amphictyonic Council on behalf of the Dionysiac artists 130/29 B. C., IG. II 551, ll. 48, 73, Michel 1009. Another copy BCH. XXIV (1900), p. 82. For the date see Ferguson Priests of Asklepios.

77. **Ἀρίστων**, *ύ. τ.*, once victor at the Lenaea ca. 225 B. C., IG. II 977 *q(d')*, assigned to the Lenaean tragic actors by Reisch ZöG. (1907), p. 306.

Identified by Wilhelm, p. 141, with the tragic actor mentioned by Livy, see No. 75; very doubtful.

78. Ἀρίστων Ἰάσωνος, as ὁ καινῆς τραγωδίας victor at the Musaea at Thespieae ca. 100-75 B. C., IG. VII 1761, BCH. XIX (1895), No. 14, p. 340.

79. Ἀρκεσίλαος Ἰέρωνος Κορίνθιος, tragic didascalus at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 56. The name is probably to be restored in IG. II 977 *q(d')*, W. p. 141 (Lenaea, ca. 263 B. C.), [Ἀρκεσίλα]ος I; see No. 536.

80. Ἀρμόξενος Θεοτιμίδου Ἰστιαιεύς, τραγῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 37. He is mentioned first in his company.

81. Ἀρτεμίδωρος Ἀρτεμιδώρου τοῦ Διοσκουρίδου, ὁ. τ., victor at the Romaea at Magnesia ca. beginning of first century B. C., acting the Klytaimestra of Polemaeus in the contest of new plays, Kern Inschr. v. Magn. 88 c.

82. Ἀρτεμίδωρος, κωμῳδός, probably second century A. D. (Σμυρναῖος?), ridiculed by Strato of Sardis in Anth. Pal. 12. 193: οὐδὲ Σμυρναῖαι Νεμέσεις ὅτι σίγα λέγουσιν, | Ἀρτεμίδωρε, νοεῖς, | μῆδεν ὑπὲρ τὸ μέτρον; | ἀλλ' οὕτως ὑπέροπτα καὶ ἄγρια κοῦδὲ πρέποντα | κωμῳδῷ, φθέγγῃ πάνθ' ὑποκρινόμενος. | μνησθήσῃ τούτων, ὑπερήφανε, καὶ σὺ φιλήσεις, | καὶ κωμῳδήσεις τὴν Ἀποκλειομένην.' The play of Poseidippus is probably referred to; cf. No. 490.

83. Μ. Αὐφίδιος Ἀρτεμίδωρος Κορίνθιος, as τραγῳδός victor at the Musaea at Thespieae, first half of third century A. D., IG. VII 1776, BCH. XIX (1895), No. 18, p. 345.

84. Ἀρτέμων, apparently ὁ. τ., mentioned in an Attic inscription published by Wilhelm Urk., p. 230: ὑπ[ο]κριταί—Ἀ[ρ]τέμων—αθηνεν—Χρυσίππω—ένίκα, and identified by him as belonging to IG. II 1356, τραγωιδῶν ὑποκρι[ῶν].

85. Ἀρτέμων Διοδώρου, κωμῳδός, victor at the Soteria at Delphi end of third century B. C., BCH. XXVI (1902), p. 267, Wilhelm Urk., p. 230.

86. Ἀρχέλαος, τραγῳδός, placed by Lucian De conscrib. hist. 1. in the reign of Lysimachus (306-281): ὁ τραγῳδός, εὐδοκίμων τότε . . . τραγῳδήσας αὐτοῖς τὴν Ἀνδρομέδαν. The people of Abdera were affected by a strange fever, which so turned their minds that they all took to shouting the lines of tragedies, especially the Andromeda: καὶ μεστὴ ἦν ἡ πόλις ὥχρων ἀπάντων καὶ λεπτῶν τῶν ἐβδομαίων ἐκείνων τραγῳδῶν. The cause of this affection, Lucian surmises, was Archelaus, for having in the heat of midsummer τραγῳδήσας αὐτοῖς τὴν Ἀνδρομέδαν.

87. Ἀρχίας Θούριος, ὁ. τ., the captor of Demosthenes in 322 B. C. and for his part in the prosecution of the Athenian patriots in the service of Antipater called Φυγαδοθήρας. Before his political activity he was for a time a tragic actor: Vit. X. orat. 849 b: ὑπ' Ἀρχίον τοῦ Φυγαδοθήρου ἐπικληθέντος, Θουρίον μὲν τὸ γένος ὑποκριτοῦ δὲ τὰ πρῶτα τότε δὲ τῷ Ἀντιπάτρει βοηθοῦντος, ἐλήφθη (i. e., Hypereides). The time of his activity as an actor is fixed by the Lenaeon Victors'-list IG. II 977 *u(z)*, W. p. 145, ca. 329 B. C., Ἀρχίας-, whom Wilhelm rightly identifies. The account of his capture of Demos-

thenes is related by several: Vit. X. orat. 846f, Plut. Vit. Dem. 28: ὦν ἡγεμὼν ἦν Ἀρχίας ὁ κληθεὶς 'φυγυδοθήρας.' τοῦτον δὲ Θούριον ὄντα τῷ γένει λόγος ἔχει τραγωδίας ὑποκρίνεσθαί ποτε, καὶ τὸν Αἰγινήτην Πῶλον τὸν ὑπερβαλόντα τῇ τέχνῃ πάντας ἐκείνους γεγονέναι μαθητὴν ἱστοροῦσιν. Ἐρμιππος δὲ τὸν Ἀρχίαν ἐν τοῖς Λακρίτου τοῦ ῥήτορος μαθηταῖς ἀναγράφει. Δημήτριος δὲ τῆς Ἀναξιμένους διατριβῆς μετεσχηκέναι φησὶν αὐτόν. οὗτος οὖν ὁ Ἀρχίας Ὑπερίδην μὲν τὸν ῥήτορα καὶ Ἀριστόνικον τὸν Μαραθώνιον καὶ τὸν Δημητρίου τοῦ Φαληρέως ἀδελφὸν Ἱμεραῖον ἐν Αἰγίνῃ καταφυγόντας ἐπὶ τὸ Αἰάκειον ἀποσπάσας ἐπεμψεν εἰς Κλεωνᾶς πρὸς Ἀντίπατρον· κακῇ διεφθάρησαν, Ὑπερίδου δὲ καὶ τὴν γλῶτταν ἐκτμηθῆναι λέγουσι. Ibid. 29: ἐδόκει (i. e., to Demosthenes) γὰρ ἀνταγωνίζεσθαι τῷ Ἀρχίᾳ τραγωδίαν ὑποκρινόμενος, εὐημερῶν δὲ καὶ κατέχων τὸ θέατρον ἐνδεία παρασκευῆς καὶ χορηγίας κρατεῖσθαι. διὸ τοῦ Ἀρχίου πολλὰ φιλάνθρωπα διαλεχθέντος ἀναβλέψας πρὸς αὐτόν, ὥσπερ ἐτύγχανε καθήμενος, 'ὦ Ἀρχία,' εἶπεν 'οὔτε ὑποκρινόμενός με ἐπίστας πώποτε οὔτε νῦν πείσεις ἐπαγγελλόμενος' . . . καὶ διαβλέψας πρὸς τὸν Ἀρχίαν 'οὐκ ἂν φθάνοις,' εἶπεν, 'ἥδη τὸν ἐκ τῆς τραγωδίας ὑποκρινόμενος Κρέοντα καὶ τὸ σῶμα τοῦτο ρίπτων ἄταφον, Strabo 8. 374, Paus. 1. 8. 3: Ἀρχίας οὗτος Θούριος ὦν ἔργον ἤρατο ἀνόσιον, etc. Luc. Enc. Dem. 28 ff. gives an imaginary conversation between Archias and Antipater. On his relations with Polus see under No. 421. Schäfer Dem. u. seine Zeit III, pp. 392 ff.

88. Ἀρχίας [] Αἰγινήτης, τραγωδός at the Soteria at Delphi in 269 B. C., SGDI. 2566, l. 56.

89. Α[σ-, ὑ. τ., victor at the Dionysia ca. 387 B. C., IG. II 977 p(e'), W. p. 137.

90. Ἀσκληπιδῶρος Πουθέας Ταραντίνος, τραγαγνός, victor at the Chari-tesia at Orchomenus 100-75 B. C., IG. VII 3195; for the date Reisch De mus. cert., p. 115, n. 2. Cf. the spurious inscription from Coreyra Δάματρος Πουθέας τραγαγνῶ, Rhein. Mus. XVIII (1863), p. 549, and CIG. 1583.

91. Ἀσκλάπων Ἀπολλοδώρος Μεγαρεύς, τραγωδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 50.

92. Ἀσκληπιάδης Ἡρακλείδου Χαλκιδεύς, σατύρων ὡ., acted the satyr-drama Persai of the poet Anaxion of Mytilene, insc. Teos, Lebas-Wad. III. 91. Date uncertain.

93. Ἀσκληπιδῶρος, ὑ. κ., victor at the Dionysia in 311 B. C., IG. II 974 c, W. p. 45: [ὑπο: Ἀσκληπιδῶρο]ς ἐνίκ[α], restored by Wilhelm, acting the Apoleipousa of Ameinias; competed also in 312 B. C., ibid. l. 1: [ὑπε: Ἀσκληπιόδ]ωρο[s]. The victory of 311 was one of his earliest victories. Five times victor at the Lenaea ca. 310 B. C., IG. II 977y(u), W. p. 153. He won six (or seven) City victories if [Ἀσκληπιόδ]ωρος π|- is to be restored in g, W. p. 160, as suggested by Capps, AJP. XX (1899), p. 404, n. 3.

94. Ἀσκληπιδῶρος Ἀπολλωνίου, κωμῳδός, member of the guild of technitai at Ptolemais in the reign of Ptolemy Philadelphus, BCH. IX (1885), p. 132, Michel 1017, Ditt. Orient. Gr. Insc. 51.

95. Ἀσκληπιδῶρος, actor, uncertain date. See p. 143.

96. Ἀστίας Ἀπολλοδώρου Βοιώτιος, κωμῳδός at the Soteria at Delphi in 269 B.C., SGDI. 2566, l. 65. Ditt. Syl.² 691. He is mentioned first in his company.

97. Ἀτταλος Ἀττάλου Ἀθηναῖος, as ὁ κωμῳδῶν victor at the Charitesia at Orchomenus 100-75 B.C., IG. VII 3197. Kirchner No. 2684.

98. Ἀτταλος, comic actor or comic poet, uncertain date, insc. Teos, CIG. 3088: κωμῳδίας Ἀτ[ταλος].

100. Αὐτοκράτης, τραγῳδός at the Dionysia at Delos in 171 B.C., BCH. IX (1885), p. 147.

101. Αὐτόλυκος Ἀστωνος Αἰτωλός, κωμῳδός at the Soteria at Delphi in 271 and 270 B.C., SGDI. 2564, l. 66, 2565, l. 68, identified by Capps AJA. IV (1900), p. 81, with Autolyceus, ὁ κ., once victor at the Lenaea ca. 278 B.C., IG. II 977 *z*(*v*), W. p. 153. He is both times mentioned first in his company at Delphi.

102. Ἀφ, κωμῳδός at the Dionysia at Delos in 280 B.C., BCH. VII (1883), p. 106, according to the reading of Robinson AJP. XXV (1904), p. 186.

103. Βακχ-, ὁ τ. victor at the Lenaea ca. 315 B.C., IG. II 977 *v*(*x*), W. p. 145.

104. Βο-, IG. II 977 *m'*(*a'*), W. p. 164, assigned by Reisch ZöG. 1907, p. 306, to Lenaean list of comic actors. Doubtful.

105. Γαμικός Αἰξανείτης, κωμῳδός, ἔζησεν ἔτη ιε', insc. Misenum, IG. XIV 874, uncertain date.

106. Γέλαρχος, κωμῳδός, member of the guild of technitae at Ptolemais in the reign of Ptolemy Philadelphus, BCH. IX (1885), p. 132, where Τελέμαχος is reported, corrected by Wilhelm, p. 252. Michel 1017, Ditt. Orient Gr. Inscr. 51.

107. Γλανκίας Ἡρακλείδου, Athenian, κωμῳδός, theorus and participant in the paean and scenic contest at Delphi as representative of the Athenian technitae ca. 97 B.C., BCH. XXX (1906), No. 49, p. 277, ll. 16, 33. His father, Heracleides s. Glaucias, ἀρχιθεωρός ibid. No. 48, p. 272, l. 7, was son of Ἡρακλείδης Κριωεύς IG. II 984, l. 15, and grandson of Ἡρακλείδης Σωσικράτους Κριωεύς, priest in IG. II 952, l. 22. Γλανκίας Κριωεύς, κῆρυξ at Delos in 102 B.C., was probably the κωμῳδός. Not in Kirchner.

108. Γλανκίας Σωσάνδρου Θηβαῖος, as ὁ τραγῳδῶν victor at the Amphiarara at Oropus soon after 86 B.C., IG. VII 419; ibid. 418 and 419 he appears also as κῆρυξ.

109. Γοργοσθένης, ὁ τ., victor at the Lenaea ca. 300 B.C., IG. II 977 *w*(*b'*), W. p. 145, Γο[ργοσθένης-]; twice victor at the Dionysia ca. 280 B.C., ibid. *f'*(*t*), W. p. 159, [Γο]ργοσθένης. The name is restored in both places by Reisch ZöG. 1907, p. 306, cf. Pliny N. H. xxxv. 93: mirantur eius (sc. Apellis) Habronem Sami, Menandrum regem Cariae Rhodi, item

Ancacum, Alexandreae Gorgosthenen tragoedum, etc. The dates of the name in the Victors'-lists show that he was in fact a contemporary of Apelles.

110. Δ—, IG. II 977 *m'(a')*, col. ii, l. 4, W. p. 164, assigned by Reisch to the catalogue of Lenaeae comic actors. Doubtful.

111. Δ—, IG. II 977 *m'(a')*, col. ii, l. 10, W. p. 164, assigned by Reisch to the catalogue of Lenaeae comic actors. Doubtful.

111*a*. Δ—, IG. II 977 *m'(a')*, col. ii, l. 8, W. p. 164, assigned by Reisch to the catalogue of Lenaeae comic actors. If this is right, restore Δ[ογείτων-], No. 136. Doubtful.

112. Δαμότιμος Τιμόνος Ἀμβρακιώτης, κωμῳδός at the Soteria at Delphi in 269 B. C., SGDI. 2566, l. 62, Michel 895, Ditt. Syl.² 691.

113. Δάματρος Πουθίαιος τραγαυδός, spurious inscription from Coreyra, CIG. 1583, Rhein Mus. XVIII, p. 549.

114. Δαμοκλῆς Τιμοκράτεος Αἰγιεύς, synagonist (tragic or comic?), ἐνδαιμήσας συναγωνίζετο μετὰ Ἀρίστειος, inser. Delph., ca. 155 B. C., SGDI. 2723. Cf. No. 73.

115. Δάμων Εὐδήμου Μεγαρεύς, τραγῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 34.

116. Δάμων, ὕ. κ., acted a play by Paramonus after the poet's death, also the Poetês of Biottus, Dionysia, in 167 B. C., IG. II 975 *c*, W. p. 70, and in 155 B. C. acted the Heautou Katapseudomenos of Chaerion and the Agnooun of Biottus, and as κωμῳδός brought out the Philathenaïos of Philippides as παλαιά, *ibid.* fr. *d*, W. p. 70. Wilhelm, p. 256, plausibly identifies him with No. 117.

117. Δάμων Βίωνος, Athenian, κωμῳδός, participant in the paeon and scenic contest at Delphi 138–128 B. C. as representative of the Athenian guild of technitae, BCH. XXX (1906), No. 48, p. 272, ll. 10, 25. Same as No. 116? Not in Kirchner.

118. Δάμων Εὐγείτονος, Athenian, comic synagonist, participant in the paeon and scenic contest at Delphi in 106 B. C. as representative of the Athenian guild of technitae, BCH. XXX (1906), No. 50, p. 288, ll. 18, 31. Possibly of the same family as Eugeiton, No. 187. Not in Kirchner.

119. Δεξικράτης, ὕ. κ., see No. 133.

120. Δεξιλαος, κωμῳδός at the Dionysia at Delos in 284 B. C., BCH. VII (1883), p. 104.

121. Δέρκετος, ὕ. κ., victor at the Lenaea ca. 290 B. C., IG. II 977 *y(u)*, W. p. 153, and once at the Dionysia ca. 287 B. C., *ibid.* fr. *b'(f')*, W. p. 156.

122. Δερκύλος, ὕ. κ., fifth cent. B. C., schol. Arist. Vesp. 78: ὁ Δερκύλος, κωμικὸς ὑποκριτής.

123. Δημ-, ὕ. κ., victor at the Lenaea ca. 215 B. C., IG. II 977 *a'*, W. p. 153.

124. Δημέας Ἀναξικράτου Ἀθηναῖος, κωμῳδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 64, whence the name was restored by Capps AJA. IV (1900), p. 82, in IG. II 977 b' (f'), W. p. 156: . . 4ΕΑΣ I, assigned to the City list, date ca. 290 B. C. Demeas is the second in the company at Delphi; cf. Nos. 218, 406. Kirchner No. 3312.

125. Δημήτριος, ὁ κ., uncertain date, nicknamed Πέλεκυς, Hesych. s. v.: τραγῳδιῶν ὑποκριτής. καὶ ἴσως ὑπεκρίθη τὸν Ἀγαμέμνονος θάνατον, πελέκει κατὰ πολλοὺς γενόμενον.

126. Δημήτριος, ὁ κ., twice victor at the Lenaea ca. 258 B. C., IG. II 977 y(u), W. p. 153. Without reason identified by Wilhelm, p. 154, with the comic poet of the third century; above, p. 42, n.

126a. Δημήτριος Νικαίου Μιλήσιος, as ὁ παλαιᾶς τραγῳδίας victor at Samos second century B. C., Gardner in JHS. VII (1886), p. 148, l. 3, who gives Δημήτριος Νικάρχου, corrected by Capps TAPA. XXXI (1900), p. 136; *ibid.*, l. 9, was victor as ὁ καινῶν τρ. Michel 901.

127. Δημήτριος Ἀριστοδήμου, Athenian, tragic synagonist, represented the Athenian guild of technitai at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 38. Not in Kirchner.

128. Δημήτριος Δημητρίων, Athenian, κωμῳδός at Delphi as representative of the Athenian guild of technitai ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 33. Son of πνθαιστῆς παῖς at Delphi in 138 B. C., *ibid.* p. 198, l. 11? Identical with []ος Δημητρίων Ἀθηναῖος (No. 541), κωμῳδός at the Sarapieia at Tanagra 100-75 B. C., IG. VII 540, and with Δημήτριος Δημητρίων Τρικυρῦσιος, ὁ ἐπὶ τὰ ἱερά, CIG. 2306, ca. 95-88 B. C., Kirchner No. 3447?

129. Δημήτριος Θεοδοσίου, Athenian, κωμῳδός at Delphi as representative of the Athenian guild of technitai ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 36. Not in Kirchner.

130. Δημήτριος, comoedus apud Juv. 3. 97, quoted under No. 34. Characterized by Quint. 11. 3. 178: maximos actores comoediarum Demetrium et Stratoclea placere diversis virtutibus vidimus. sed illud minus mirum quod alter deos et iuvenes et bonos patres servosque et matronas et graves anus optime, alter acres senes, callidos servos, parasitos, lenones et omnia agitoria melius. fuit enim natura diversa, nam vox quoque Demetrii iucundior, illius acrior erat. annotandae memoriae magis proprietates quae transferri non poterant, manus iactare et dulces exclamationes theatri causa producere et ingrediendo ventum concipere veste et non numquam dextro latere facere gestus, quod neminem alium nisi Demetrium decuit, nam in haec omnia statuta et mira specie adiuvabatur; illum cursus et agilitas et vel parum conveniens personae risus, quem non ignarus rationis populo dabat et contracta etiam cervicula. quidquid horum alter fecisset, foedissimum videretur.

131. Δημήτριος, κωμῳδός of the first century A. D., tit. sep. Rome, IG. XIV 1536, IGR.R. I 241: Δημητρίῳ κωμῳδῷ ὃς ἔζησεν ἔτη κα', μῆνας θ', ἡμέρας

18. εὐφύχει Δημ[ή]τριε. οὐδείς ἀθάνατος. μνήμης εἵνεκεν. By Cagnat and La Faye in IGRR. wrongly identified with the contemporary of Quintilian, No. 130.

132. Πόπλιος Σεξτῶλιος Ποπλίου υἱὸς Δημήτριος, τραγῳδὸς ἀνίκητος, insc. Rome, IG. XIV 1099, IGRR. I 159.

133. Δημοκράτης, υἱ. κ. once victor at the Lenaea ca. 244 B. C., IG. II 977 ζα'(v), W. p. 143, Δ[ημο]κράτης or Δ[εξ]κράτης, W. p. 155.

134. Δημόστρατος, comic didascalus, last quarter of the fifth century B. C., brought out a play for Eupolis Ath. 216 d: Εὐπολὺς τὸν Αὐτολύκον διδάξας διὰ Δημοστράτου χλευάζει τὴν νίκην τοῦ Αὐτολύκου. Nothing is known of him as a poet.

135. Δημοφῶν, υἱ. κ., once victor at the Lenaea ca. 297 B. C., IG. II 977 γ(u), W. p. 153, [Δη]μ[οφῶ]ν, restored by Wilhelm.

136. Διογείτων [] Βοιώτιος, comic didascalus at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 66. Baunack ad loc. and Preuner Delph. Weihgeschenk, p. 75, identify with Διογείτων Εὐχαρίδου Βοιώτιος, comic dancer in SGDI. 2564, l. 74 and 2565, l. 75. But see Capps TAPA. XXI (1900), p. 127.

137. Διογείτων, υἱ. κ., acted the Lytroumenos of Timostratus at the Dionysia of 188 B. C., IG. II 975 α, col. ii, W. p. 70.

138. Διογένης Ἀντίγονος Θηβαῖος, as υἱ. τραγῳδιῶν victor at the Sarapieia at Tanagra 100-75 B. C., IG. VII 540.

139. Διογένης, υἱ. τ., uncertain date, Ael. De animal. 6. 1: Διογένης δὲ ὁ τῆς τραγῳδίας ὑποκριτὴς τὴν ἀκόλαστον κοίτην ἀπέπατο παντελῶς πᾶσαν. Also in Var. hist. 3. 30.

140. Διόδωρος Ἀθηναῖος, κωμῳδός at the Dionysia at Delos in 284 B. C., BCH. VII (1883), p. 104. See Wilhelm Urk., p. 245. Kirchner under No. 3959.

141. Διόδωρος Σινωπεύς, κωμῳδός at the Dionysia at Delos in 284 and 280 B. C., BCH. VII (1883), pp. 104, 106. The comic poet D. was from Sinope, Ath. 431 c, but was admitted to Athenian citizenship, as was his brother Δίφιλος Σημαχίδης, Auctor Lex. Hermanni, p. 324 (Meineke Hist. crit., p. 446). Hence Capps identifies the actor with the poet and with the Διόδωρος Δίωνος Σημαχίδης whose father Δίων Διοδώρου Σινωπεύς and brother Δίφιλος Δίωνος Σινωπεύς (the comic poet) are mentioned on the same sepulchral inscription IG. II 3343, dated by Wilhelm Urk., p. 60, in the early part of the third century B. C.; see Capps AJA. IV (1900), p. 83, n. 1 and AJP. XXI (1900), p. 47, n. 2. As poet he brought out two plays at the Lenaea of 288 B. C., IG. II 972. On Diodorus of Sinope see Robinson Ancient Sinope, Prosopographia, and Kirchner No. 3959.

142. Διόδωρος, κωμῳδός, member of the guild of technitae at Ptolemais in the reign of Ptolemy Philadelphus, BCH. IX (1885), p. 132, Michel 1017, Ditt. Orient. Gr. Inscr. 51.

143. Διοκλῆς Διοκλέους Ἀθηναῖος, τραγῳδός at the Soteria at Delphi in 269 B. C., SGDI. 2566, l. 55, Michel 895. Perhaps the contemporary of Philemon mentioned by Philostratus Epist., p. 485. 28 Hercher (Φιλίμονι): τὸν τραγῳδὸν Διοκλέα εἰ μὲν ἤδη γινώσκεις ἐπαινεῖς δήπου, εἰ δ' ἀγνοεῖς, ἐν τοῖς καλῶς ἐπαινουμένοις γράφε. He is mentioned first in his company at Delphi. Kirchner No. 3997.

144. Διοκλῆς Αἰσχίνου, Athenian, tragic hypodidascalus and didascalus τοῦ μεγάλου χοροῦ at Delphi representing the Athenian guild of technitae ca. 97 B. C., BCH. XXX (1906), No. 49, p. 277, ll. 15, 18, 48. Not in Kirchner.

145. Διομήδης Ἀθηνόδωρου, Athenian, tragic synagonist, representative of the Athenian guild of technitae at Delphi in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 34. Wilhelm, p. 256, probably is right in identifying with Δ. Ἀ. Ἀθηναῖος, ποιητῆς κωμῳδιῶν in a votive inscription of Epidaurus, IG. IV 1156, whose statue was set up in the Athenian theater with the inscription Διομήδης, IG. III 952, identified in turn by Capps AJP. XXI (1899), p. 47, n. 2, with the comic poet Δ. Ἀ. Περγαμηνός in Kern Inschr. von Magnesia 88 b. A native of Pergamum, he was admitted to Athenian citizenship, and evidently before the Pythiad of 106 B. C. in which he participated as an Athenian. See above, p. 72, and Kirchner No. 4071 and Vol. II, p. 455.

146. Διονύσιος, tragic didascalus for Aphareus between 368 and 341 B. C., Vit. X Orat. 839 d: διδασκαλίας ἀστικὰς καθήκεν ἕξ, καὶ δις ἐνίκησε διὰ Διονυσίου καθεῖς, καὶ δι' ἐτέρων δύο Ληναϊκάς. See Susemihl Rhein. Mus. XLIX (1894), p. 474, who wrongly argues that the practice of assigning protagonists to all the competing poets in rotation, which we see exemplified in IG. II 973, had not been introduced when Aphareus' victories were won. But Dionysius was didascalus, not necessarily also protagonist.

147. Διονύσιος, τραγῳδός at the Dionysia at Delos in 280 B. C., BCH. VII (1883), p. 106.

148. Διονύσιος Σίμου Ἡρακλειώτης, κωμῳδός at the Soteria at Delphi in 272 and 269 B. C., SGDI. 2563, l. 53, 2566, l. 66, Michel 895. Possibly identical with [Διον]ύσιος I in IG. II 977 m'; see No. 150.

149. Διονύσιος Φιλοκύδου Ἀθηναῖος, comic didascalus at the Soteria at Delphi in 271 and 270 B. C., SGDI. 2564, l. 70, 2565, l. 71. See Philocydes, No. 486. Kirchner, No. 4127.

150. Διονύσιος, IG. II 977 m'(α'), W. p. 164, assigned by Reisch ZöG. (1907), p. 306, to the Lenaeon list of comic actors, middle of the third century. Doubtful. If comic actor, plausibly identified by Wilhelm Urk., p. 164, with No. 148.

151. Διονύσιος Διοφ . . . ραῖος, τραγῳδός at the Soteria at Delphi in 226 (or 225) B. C., SGDI. 2568. Wilhelm Urk., p. 165, wrongly makes him a comic actor.

152. Διονύσιος Νύνφιδος, Athenian, tragic hypodidascalus, ambassador to the Amphictyonic Council on behalf of the Dionysiac artists in 130/29 B. C., IG. II 551, ll. 44, 70, Michel 1009. Another copy BCH. XXIV (1900), p. 82, preserves the full name, which in the Athenian copy is Δ. Νυνφ-. For the date see Ferguson-Priests of Asklepios. Kirchner No. 4123 wrongly restores Νυνφ[οδώρου].

154. Διονύσιος Δαμοκλέους, Athenian, tragic synagonist at Delphi in 106 B. C. as representative of the Athenian guild of technitae, BCH. XXX (1906), No. 50, p. 288, l. 33. Not in Kirchner.

155. Διονύσιος Διονυσίου Ῥόδιος, κωμῳδός, ca. 200 B. C., IG. IV 1508 c, l. 6 (Epidauros): κατὰδικοὶ οἱ γενόμενοι τῶν τεχνιτῶν διὰ τὸ μὴ ἀγωνίσασθαι κεκομισμένοι τὸν μισθόν: . . . κωμ(ω)ιδὸς Διονύσιος Διονυσίου Ῥόδιος μὲν τεσσάρων. Michel 1338, Insc. Jurid. I, p. 495.

156. Διονυσόδωρος, τραγῳδός at the Dionysia at Delos in 268 B. C., BCH. VII (1883), p. 109.

157. Διονυσόδωρος Ἀσκληπιάδου Βοιώτιος, κωμῳδός at the Soteria at Delphi in 271 and 269 B. C., SGDI. 2564, l. 62, 2566, l. 69.

158. Διοσκουρίδης Μενάνδρου Συναλήττιος, Athenian, κωμῳδός at Delphi as representative of the Athenian guild of technitae in 138 B. C., BCH. XXX (1906), No. 48, p. 273, l. 26; the name is restored from l. 17, where he is theorus, the demoticon by the identification of his son Μένανδρος Διοσκουρίδου Συναλήτ[τιος], who was ephebe in 101 B. C., IG. II 467, l. 134. See No. 508 b. Not in Kirchner.

158 a. Διότιμος[ς Διο]τίμου Μάγνης [ἀπὸ Μαϊάνδρου], ὑποκριτής, uncertain date, insc. Teos, Lebas-Wad. III. 92, Brother of Hermotimus No. 180.

159. Δίων Θευδῶρου Ἀχαιός, κωμῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 52. He is mentioned first in his company.

160. Δίων Δίωνος, Athenian, κωμῳδός, participated in the paeon and scenic contest at Delphi as representative of the Athenian guild of technitae 138-128 B. C., BCH. XXX (1906), No. 48, p. 272, ll. 11, 25. Not in Kirchner.

161. Διώξιππος, see under Ἀνάξιππος, No. 28.

162. Δράκων Δύκωνος Ταραντίνος, τραγῳδός at the Soteria at Delphi in 271 B. C., SGDI. 2564, l. 50. Identified by A. Körte N. Jahrb. f. klass. Alt. III (1900), p. 86, with Δράκων τραγῳδός in the accounts of the Delian hieropoioi, BCH. XIV (1890), f. 396: χορῶ τῷ γενομένῳ τοῖς κωμῳδοῖς καὶ τῷ τραγῳδῷ Δράκοντι, τοῖς ἐπιδειξαμένοις τῷ θεῷ. At the Delian Dionysia he performed in 280 B. C., BCH. VII (1883), p. 107, . σα . . . , corrected by Capps TAPA. XXXI (1900), p. 117, confirmed by Robinson AJP. XXV (1904), p. 186, and in 279 B. C., ibid. p. 108, Ἀσαράκων, corrected by Homolle BCH. XIV (1890), p. 502, to Δράκων. He is mentioned first in his company at Delphi.

163. Δωρόθεος Δωροθέου Ταραντίνος, as ὁ. σατύρων victor at the Charitesia at Orchomenus 100-75 B. C., IG. VII 3197.

164. Ε-, ὕ. τ., victor at the Lenaea ca. 318 B. C., IG. II 977 *v(x)*, W. p. 45.
165. Ε[ὐ? s, ὕ. τ., once victor at the Lenaea ca. 337 B. C., IG. II 977 *u(z)*, W. p. 145.
166. Ἑκαταῖος, ὕ. κ., acted the Philodespotos of Sogenes at the Dionysia in 182 B. C., IG. II 975 *b*, W. p. 72.
167. Ἑλπίνικος Ἑπικράτου, Athenian, tragic hypodidascaulus, ambassador to the Amphictyonic Council on behalf of the Athenian Dionysiac artists in 130/29 B. C., IG. II 551, ll. 46, 72, Michel 1009. Another copy BCH. XXIV (1900), p. 82. For the date see Ferguson Priests of Asklepios. Singer of the paean at Delphi representing the Athenian guild of technitai ca. 138-128 B. C. BCH. XXX (1906), No. 48, p. 272, l. 15. Not in Kirchner.
168. Ἑμμενίδης, ὕ. κ., once victor at the Lenaea ca. 282 B. C., IG. II 977 *z(v)*, W. p. 153; victor at the Dionysia ca. 280, *ibid.* *c(w)*, W. p. 156.
169. Ἑπαμείνων, ὕ. τ., victor at the Lenaea ca. 282 B. C., IG. II 977 *d'(s)*, W. p. 157, Ἑπαμε[ίνων-]; twice at the Dionysia a little before 278 B. C., *ibid.* *f'(t)*, W. p. 159, identified by Reisch ZöG. (1907), p. 306.
170. Ἐπγένης . . . Σατορνείνο Ἡρακλειώτης τοῦ Πόντου, κωμῳδός, ἔτων κέ, χαίρετε, tit. sep. Lesbos, Arch. Ztg. XII (1854), p. 514.
171. Ἐπίνικος, ὕ. τ., four times victor at the Lenaea ca. 258 B. C., IG. II 977 *o'(n)*, W. p. 166, assigned to catalogue of Lenaean tragic actors by Reisch ZöG. (1907), p. 306.
172. Ἐπίνικος Ἀλεξάνδρου Ἀθηναῖος, as τραγῳδός victor at the Amphiarai at Oropus soon after 86 B. C., IG. VII 416. He also recited the epinicion. Kirchner No. 4940.
173. Ἐπίτιμος [] Ἀμβρακίωτης, κωμῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 63.
174. Ἐράτων Φίλωνος Θετταλός, τραγῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 38.
175. Ἐράτων, κωμῳδός, brought out the Megarika of Simylus as παλαιά at the Dionysia in 185 B. C., IG. II 975 *a*, col. ii, W. p. 70.
176. Ἐργίνος Σιμύλου Κασσανδρεὺς, τραγῳδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 48. He is mentioned first in his company.
177. Ἐργόφιλος, κωμῳδός at the Dionysia at Delos in 268 and 263 B. C., BCH. VII (1883), pp. 109, 112 (on p. 109 for Ἐργόφιλος Ἰέρωνος read Ἐργόφιλος, Ἰέρων<νμ>ος; see under No. 254).
178. Ἐρέτιμος, κωμῳδός at the Dionysia at Delos in 263 B. C., BCH. VII (1883), p. 112.
179. Ἐρμόδοτος, τραγῳδός (?), uncertain date, insc. Teos, Lebas-Wad. III, 92, quoted under No. 180.
180. Ἐρμότιμος Ἀρχικλείου τοῦ Διοτίμου Μάγνης ἀπὸ Μαιάνδρου, ὑποκριτὴς σατύρων, insc. Teos, uncertain date, Lebas-Wad. III, 92: νικῆ]σας ἀνέθηκεν τὰ πρόσωπα καὶ τοὺς στεφάνους [] ἐν τοῖς Διονυσίοις. σατύρων ὑποκριτὴς· Ἐρμότιμος, κτέ., τραγῳδῶν· Μητροδῶρος [] Ἐρμόδοτος. ὑποκριτὴς· Δίωτιμος, κτέ.

181. Ἑρμόφαντος, ὁ κ., once victor at the Lenaea ca. 240 B. C., IG. II 977 *z* α'(v), W. p. 153. Conjecturally restored by Capps TAPA XXXI (1900), p. 134, by identification with the actor mentioned by Jason apud Ath. 620 *d* in connection with a celebration probably in the reign of Ptolemy Philadelphus: Ἰάσων . . . φησὶν ἐν τῷ μεγάλῳ θεάτρῳ (in Alexandria) ὑποκρίνασθαι Ἥγησιάν τὸν κωμωδὸν τὰ Ἡσιόδου, Ἑρμόφαντον δὲ τὰ Ὀμήρου. Probably not to be identified with No. 182, see Wilhelm pp. 155, 254.

182. Ἑρμόφαντος, ὑποκριτής, victor in insc. Samos CIG. 3091, Brinck, Inscr. Gr. ad choregiam pert., p. 207, now dated about the middle of the second century B. C.; cf. Wilhelm, p. 254. Hence not to be identified, with Capps, with No. 181.

183. Ἑρμων, ὁ κ., last quarter of the fifth century B. C. Won a victory at the Lenaea some time after 423, when Aristophanes brought out the second Pax in which Apollodorus was the leading actor; so A. Körte Rhein. Mus. LII (1897), p. 168, and above, p. 48. Hyp. Arist. Pac., ἐνίκα Ἑρμων ὁ ὑποκριτής, quoted under No. 41, is thus best explained. According to the scholia Aristophanes Nub. 541 f. alludes to him in the rôle of πρεσβύτης: οὐδὲ πρεσβύτης ὁ λέγων τὰπῃ τῇ βακτηρίᾳ τύπτει τὸν παρόντ', ἀφανίζων πονηρὰ σκώμματα, schol. ad loc.: τοῦτο εἰς Ἑρμωνα (Σέρμωνα V) λέγει τὸν ὑποκριτὴν. καὶ γὰρ ἐκεῖνος τοῦ γελᾶν χάριν τοὺς ἐγγυς ἐστῶτας ἐτίπτε τῇ βακτηρίᾳ. Schol. in cod. Cant. 3: οὐδὲ πρεσβύτης: ὁ Σιμέρμων. Σιμέρμων τις ἕτερος κωμικὸς ἐν τινι αὐτοῦ δράματι, etc. An inferior scholium (Brunck) ad 542 speaks of him as an actor for Hermippus: ἔν' ἡ γέλως: τοῦτό φησι διὰ τὸν Ἑμπίπον, καὶ τὸν Σιμέρμωνα τὸν τούτου ὑποκριτὴν. οὐδὲ πρεσβύτης: ὡς Εὐπόλις ἐν τοῖς Προσπαλτίοις, ἢ ὡς εἰς τοῦτο τὸ μέρος εὐεπίφορον ὄντα τὸν Ἑρμιππον (οἱ δὲ Σιμέρμωνα τὸν ὑποκριτὴν, Musurus). Pollux 4. 88 records this incident in his career: Ἑρμων ἦν κωμωδίας ὑποκριτής. λάχων δὲ μετὰ πολλοὺς (sc. εἰσιέναι), ὁ μὲν ἀπὴν τοῦ θεάτρου τῆς φωνῆς ἀποπειρώμενος, τῶν δὲ πρὸ αὐτοῦ πάντων ἐκπεσόντων Ἑρμωνα μὲν ὁ κῆρυξ ἀνεκάλει, ὁ δ' οὐχ ὑπακούσας ζημία πληγέεις εἰσηγήσατο τοῦ λοιποῦ τῇ σάλπιγγι τοὺς ἀγωνιστὰς ἀνακαλεῖν. Pollux 4. 143 also speaks of two comic masks, Ἑρμωνεῖος σφηνοπώγων and Ἑρμωνεῖος δεύτερος, which according to Etym. Mag. 376. 48 derived their name from a certain person of the name: προσωπεῖα οὕτω καλούμενα ποιά, ἀπὸ Ἑρμωνος τοῦ πρῶτον εἰκονίσαντος. Since one of the objects mentioned in Etym. Mag. (Θηρίκλειος κύλιξ) we know on the authority of Ath. 470 *e* to have been invented in the time of Aristophanes, it is not improbable that the Ἑρμωνεῖος had its name from the actor. On Hermon see Völker, pp. 170 ff., who discusses the various forms in which the name is written in the codices, and rightly identifies the actor mentioned by Pollux with the actor referred to in the scholia, and A. Müller B.-A., p. 188.

184. Ἑροτίων, ὁ τ., victor at the Lenaea ca. 280 B. C., IG. II 977 *d*'(s), W. p. 157.

185. Εὐ ων, τραγῳδός at the Dionysia at Delos in 171 B. C., BCH. IX (1885), p. 147.

185*a*. Εὐαρχίδης Ἀμφιστράτου Βοιωτίας, κωμῳδός at the Soteria at Delphi in 271 B. C., SGDI. 2564, l. 63.

186. Εὐαρχος Ἡροδότου Κορωνεύς, as ὁ παλαιᾶς κωμῳδίας victor at the Musaea at Thespis 100–75 B. C., IG. VII 1760, Michel 892; as ὁ καινῆς κωμῳδίας victor at the Amphiararaia at Oropus soon after 86 B.C., *ibid.* 417; at the Charitesia at Orchomenus as performer of the ἐπινίκιον: τὰ ἐπινίκια κωμωμῳδός, Εὐ. Εἰροδότου K., *ibid.* 3195, Michel 894, ca. 100–75 B. C.

187. Εὐγείτων Εὐμήδεος Λευκονοεύς, τραγῳδός at Delphi as representative of the Athenian guild of technitai in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 32. His father Εὐμήδης Εὐγείτονος sang in the paean *ibid.* No. 48, p. 272, l. 16. Cf. Εὐμήδης Εὐγείτονος Λευκονοεύς in a tit. sep. third century B. C., IG. II 2301, which furnishes the demoticon. Not in Kirchner.

188. Εὐδαίμων Ἀττικοῦ Θηβαῖος, as τραγῳδός victor at the Musaea at Thespiæ 161–169 A. D. BCH. XIX (1895), No. 17, p. 345.

189. Εὐδήμος, κωμῳδός (τρίς) at the Dionysia at Delos in 201 B. C., BCH. VII (1883), p. 116.

190. Εὐδικος Ἀλκίμου, Athenian, tragic synagonist at Delphi as representative of the Athenian guild of technitai ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 38. Not in Kirchner.

191. Εὐεργ-, ὁ κ., victor at the Dionysia in 163 B. C., IG. II 975 *e*, W. p. 69, as restored by Reisch [ὑπο] Εὐεργ [- ἐνίκα]. Köhler restored [ἐπὶ] Εὐεργ[γ—οὐκ ἐγένετο], retained by Wilhelm. Reisch is probably right, for no archon Euerg- is known and there is no other instance in 975 of the failure of the comic contest for three successive years.

192. Εὐθίας, comic actor (or poet), uncertain date, IG. II 3688, Kaibel Epig. Gr. 38: *ξηλοὶ σ' Ἑλλάς πᾶσα ποθεῖ θ' ἱεροῖς ἐν ἀγῶσιν, | Εὐθία, οὐκ ἀδίκως· ὅς τέχνει, οὐχὶ φύσει, | ἐμβοτρνοστεφάνῳ κωμῳδία ἡδυγέλῳτι | δεύτερος ὦν τάξει πρῶτος ἔφυσ σοφία.* An unsuccessful deuteragonist, according to Kaibel, *conf.* Callim. Ep. ix (7) Schneider: *ἦλθε Θεαίτητος καθαρὴν ὁδόν. εἰ δ' ἐπὶ κισσὸν | τὸν τεὸν οὐχ αὐτῇ, Βάκχε, κέλευθος ἄγει, | ἄλλων μὲν κήρυκες ἐπὶ βραχὺν οὖνομα καιρὸν | φθέγγονται, κείνου δ' Ἑλλάς αἰὲ σοφίην.* But it is more likely that Euthias was a poet (*cf.* σοφία) of natural ability who died young before he had won the prize; *cf.* No. 326.

193. Εὐκλής, τραγῳδός at the Dionysia at Delos in 268 B. C., BCH. VII (1883), p. 109.

194. Εὐκλῆς Ἰάμβου, κωμῳδός, *insec.* Iasos, ca. 180–150 B. C., Lebas-Wad. III 284: *Κυδίας Μενεξέινον ἀγωνοθετῶν (alii) ἐπέδωκαν κωμῳδὸν Εὐκλήν Ἰάμβου ἡμέρας δύο, καὶ ἡ θεὰ ἐγένετο δωρεάν.*

195. Εὐκράτης, τραγῳδός at the Dionysia at Delos in 171 B. C., BCH. IX (1885), p. 147.

196. Εὐπόλεμος, ὁ τ., victor at the Lenaea ca. 390 B. C., IG. II 977 *s*, W. p. 145.

197. Εὐρήμων, ὁ τ., once victor at the Lenaea ca. 272 B. C., IG. II 977

q(d'), W. p. 141, assigned to the Lenaeon list of tragic actors by Reisch, ZöG. 1907, p. 306.

198. Εὐριπίδης, tragic didascalus, son or nephew of the great poet, brought out the Aulian Iphigeneia, etc., in 404 B. C., schol. ad Arist. Ran. 67, Suidas s. Εὐριπίδης.

199. Εὐτυχῆς Εὐτυχούς, κωμῳδὸς Ἀσωνείκης Ἱεραπολείτης, insc. Aphrodisias of 127 B. C., Lebas-Wad. III 1619, a decree of the sacred synod of technitae of which he was ἐπιστάτης. Cf. No. 238.

200. Μ. Εὐτυχανὸς Ἀθηναῖος, as κωμῳδὸς victor at the Musaea at Thespieae, first half of the third century A. D., IG. VII 1776, BCH. XIX (1895), No. 18, p. 346.

201. Εὐτυχος, κωμῳδός, Γ. Πλεινίῳ Εὐτύχῳ κωμῳδῷ Γ. Πλείνιος Ζώσιμος συντρόφῳ καὶ ἀπελευθέρῳ τειμιωτάτῳ, insc. Rome, IG. XIV 1946, IGRR. I 332. The dedicator Zosimus was identified by Borghesi with Zosimus the freedman of Pliny Min., Ep. 5. 19: quod si essem natura asperior et durior, frangeret me tamen infirmitas liberti mei Zosimi cui tanto maior humanitas exhibenda est, quanto nunc illa magis eget. homo probus, officiosus litteratus; et ars quidem eius et quasi inscriptio comoedus in qua plurimum facit, nam pronuntiat acriter, sapienter, apte, decenter etiam utitur et cithara perite ultra quam comoedo necesse est; idem tam commode orationes et historias et carmina legit ut hoc solum didicisse videatur. Kaibel regards the identification as improbable; but see Prosop. Imp. Rom.

202. Εὐχαρίδης Ἐπιχόρου Ὀπούντιος, τραγῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 33.

204. Ἐχένικος, ὁ. κ., once victor at the Dionysia ca. 288 B. C., IG. II 977 b' (f'), W. p. 156. Name restored by Wilhelm; Köhler [Τελ]ένικος, for which the space is insufficient.

205. Ἐχτος, ὁ. τ., four times victor at the Lenaea ca. 260 B. C., IG. II 977 o' (n), identified by Reisch ZöG. 1907, p. 306.

206. Φλάβιος Ἀλέξανδρος Ζεῖλας Νεικομηδεύς, βιόλογος, uncertain date, insc. Tralles, Lebas-Wad. III 1652 b: ἡ βουλὴ καὶ ὁ δῆμος ἐτείμησεν Φλάβιον Ἀλέξανδρον [Ζ]ε[λ]αν Νεικομηδέα βιόλογ[ο]ν Ἀσιονείκην διὰ τε τὴν τοῦ ἔργου ὑπερόχην καὶ τὸ κόσμον τοῦ ἡθους νεικήσαντα δὲ ἐν Ἀσίᾳ ἀγῶνας ἡ', ἐν Λυκίᾳ δὲ καὶ Παμφυλίᾳ κς', βουλευτὴν δὲ Ἀντιοχέων κά', Ἡρακλεωτῶν γερονσιαστὴν δὲ Μειλησίῳν.

207. Ζωῖλος Ζωῖλου Συράκοσιος, as ὁ. παλαιᾶς κωμῳδίας victor at the Amphiarraia at Oropus soon after 86 B. C., IG. VII 420.

208. Ἠγέλοχος Κυντάρου, ὁ. τ., latter part fourth century B. C. What we know of him is due almost entirely to his wretched performance of Euripides' Orestes in 408 B. C., in which, as the passage from Strattis quoted below shows, he played the leading part, and especially to his

recitation of l. 279, ἐκ κυμάτων γὰρ αὐθις αὖ γαλήν' ὀρώ; cf. schol. ad loc. κωμωδῶνται ὁ στίχος διὰ Ἑγέλοχον τὸν ὑποκριτὴν. οὐ γὰρ φθάσαντα διελείν τὴν συναλοιφὴν ἐπιλείψαντος τοῦ πνεύματος τοῖς ἀκροωμένοις τὴν 'γαλήν' δόξαι λέγειν τὸ ζῶον, ἀλλ' οὐχὶ τὰ 'γαληνά.' πολλοὶ μὲν οὖν αὐτὸ διέπαιξαν τῶν κωμικῶν, Ἀριστοφάνης καὶ Στράτις ἐν Ἀνθρωπορρύαιστῃ (I, p. 711, Koek) . . . 'Εὐριπίδου δὲ δράμα δεξιότατον | διέκναισ' (i. e., the Archon) Ὀρέστην, Ἑγέλοχον τὸν Κυντάρου (Κυνάρου Bentley, Κυνάρου Dindorf) | μισθωσάμενος τὰ πρῶτα τῶν ἐπῶν λέγειν.' καὶ ἐν ἄλλοις παίζων φησί (I, p. 728, Koek) 'γαλήν' ὀρώ. B. ποῖ, πρὸς θεῶν, ποῖ ποῖ γαλήν;' etc. καὶ Σαννυρίων ἐν Δανάῃ (I, p. 794 K.) . . . 'φέρ' εἰ γενοίμην μυγαλῇ, ἀλλ' Ἑγέλοχος οὐτός με μνηύσειεν ἂν ὁ τραγικός ἀνακράγει τ' ἂν εἰς ἐχθροὺς μέγα· ἐκ κυμάτων,' etc. He was mocked also by Aristophanes, Ran. 303: ἔξεστι θ' ὥσπερ Ἑγέλοχος ἡμῖν λέγειν 'ἐκ κυμάτων, etc.,' cf. schol. ad loc.: Ἑγέλοχος ὁ τραγικός ὑποκριτὴς ὦν τοῦ Εὐριπίδου Ὀρέστην ὑποκρινόμενος οὕτω προηγέκατο ὥστε μὴ ὑποχωρήσαι ἐκ τῆς συναλοιφῆς τὸ 'γαληνά,' ἀλλὰ διαχωρῆσαι μᾶλλον, ὥστε δόξαι τὴν 'γαλήν' αὐτὸν εἰπεῖν, schol. Dion. Thrac. Gramm. Gr. III, p. 163. 22 (Hilgard): καὶ γὰρ Ἑγέλοχος ὁ τῆς τραγωδίας ὑποκριτὴς οὐκ ἂν τοσοῦτον ὠφλήκει παρ' Ἀθηναίοις τὸν γέλωτα, εἰ τὴν ἐν τῷ ἱάμβῳ ἀπόστροφον ἐγνώκει. Plato comicus also ridiculed his voice, Suid. s. Ἑγέλοχος: τοῦτον δὲ καὶ ὡς ἀτερπῇ τὴν φωνὴν Πλάτων σκώπτει, cf. schol. Arist. Ran. 303: ὡς ἀηδὴς δὲ τὴν φωνὴν κωμωδεῖται. Völker, p. 167.

209. Ἡγησίας, κωμωδός of about the middle of the third century B. C., Jason apud Ath. 620 d, ὑποκρίνασθαι Ἡγησίαν τὸν κωμωδὸν τὰ Ἡσιόδου, at a celebration at Alexandria, time of Ptolemy Philadelphus. The date is furnished by Hermophantus, No. 181. Possibly the son of ——— Ἡγησίον Ἀθηναῖος, No. 558, κωμωδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 58. The name is probably to be restored in the Lenaean list IG. II 977 z α', W. p. 153, ca. 248 B. C.: Ἡ[γησία]ς ΙΙ. The initial letter Köhler reports as Ι, though Wilhelm gives only Ι.

210. Ἡγήσιππος, τραγωδός at the Dionysia at Delos in 280 B. C., BCH. VII (1883), p. 107.

211. Ἡπειρώτης, τραγωδός of the time of Nero, [Luc.] Nero 9: Ἴσθμοῖ γὰρ νόμον κειμένον μήτε κωμωδίαν ἀγωνίζεσθαι μήτε τραγωδίαν, ἐδόκει Νέρωνι τραγωδοῦς νικᾶν. καὶ παρήλθον εἰς τὴν ἀγωνίαν ταύτην πλείους μὲν, ὁ δ' Ἡπειρώτης ἄριστα φωνῆς ἔχων, εὐδοκίμων δ' ἐπ' αὐτῇ καὶ θαυμαζόμενος λαμπροτέρῃ τοῦ εἰωθότος, ἐπλάττετο καὶ τοῦ στεφάνου ἐρᾶν καὶ μηδ' ἀνῆσειν πρότερον ἢ δέκα τάλαντα δοῦναι οἱ Νέρωνα ὑπὲρ τῆς νίκης. ὁ δ' ἡγρίανέ τε καὶ μακρικῶς εἶχε· καὶ γὰρ δὴ καὶ ἡκροᾶτο ὑπὸ τῇ σκηνῇ ἐπ' αὐτῷ δὴ τᾷ γῶνι. βούωντων δὲ τῶν Ἑλλήνων ἐπὶ τῷ Ἡπειρώτῃ, πέμπει τὸν γραμματεῖα κελεύει αὐφεῖναι αὐτῷ τοῦτον. αὐτοῦ δὲ ὑπεραίροντος τὸ φθέγμα καὶ δημοτικῶς ἐρίζοντος εἰσπέμπει Νέρων ἐπ' ὀκριβάντων τοὺς ἑαυτοῦ ὑποκριτὰς οἷον προσήκοντάς τι τῷ πράγματι· καὶ γὰρ δὴ καὶ δέλτους ἐλεφαντίνους καὶ διθύρους προβεβλημένους αὐτὰς ὥσπερ ἐγχειρίδια καὶ τὸν Ἡπειρώτην ἀναστήσαντες πρὸς τὸν ἀγχοῦ κίονα κατέαξαν αὐτοῦ τὴν φάρνυγα παίοντες ὀρθαῖς ταῖς δέλτοις. Was the actor's name Epeirotes, or was he merely an Epirote?

212. Ἡρακλ-, κωμῳδός, brought out an old play at the Dionysia in 180-170 B. C., IG. II 975 *e*, col. i. Probably with Wilhelm, p. 75, Ἡρακλ[είδης], the comic actor of col. i, l. 8 [Ἡρακλε[ίδης], 180-170 B. C. See No. 516. Wilhelm's further suggestions, p. 256, are improbable.

213. Ἡρακ-, ὁ. τ., victor at the Lenaea ca. 278 B. C., IG. II 977 *q*(*d'*). Wilhelm, p. 141, restores Ἡράκ[λειτος—], No. 218.

214. Ἡρακλείδης, ὁ. τ., first in the catalogue of victors at the Dionysia, hence won his first victory in 449 B. C., IG. II 977 *p*, W. p. 137 Ἡρακλεί[δης—]; Capps Introd. of Comedy (Chicago, 1903), pp. 17, 22, n. 62, cf. AJP. XX (1899), p. 402, Wilhelm, p. 138, and Kaibel, p. 171. Wrongly restored by Wilhelm in the Lenaeon list, Reisch ZöG. 1907, p. 308, n. 1; see under Καλλιπιδίης, No. 274; and wrongly identified by Wilhelm, p. 62, with the tragic poet Heracleides in IG. II 972, col. ii.

215. Ἡρακλείδης, ὁ. κ., twice victor at the Lenaea ca. 255 B. C., IG. II 977 *y*(*u*), W. p. 153.

216. Ἡρακλείδης, τραγῳδός, ca. 180-150 B. C., insc. Teos, Lebas-Wad. III 258: Ἱεροκλῆς Φίλωνος (ἐπέδωκε) τραγῳδὸν Ἡρακλείδην ἡμέραν μίαν, καὶ ἡ πάροδος εὔρεν δραχμήν, ἣ δὲ θέα ἐγένετο δωρεάν. Three others furnished him on the same occasion.

216 *a*. Ἡρακλείδης Θνατειρηνός, ὁ. τ., uncertain date, Artemid. 4. 33, p. 223 Hercher: Ἡ. ὁ. Θ. μέλλων ἀγωνίζεσθαι ἐν Ῥώμῃ τὸν τῶν τραγῳδῶν ἀγῶνα ἔδοξεν (i. e., ἐν ὕπνῳ) τοὺς θεατὰς ἀποσφάττειν καὶ τοὺς κριτάς. ἐλείφθη· οὐ γὰρ ἂν τις τοὺς φίλους ἀποκτείνειν ἀλλὰ τοὺς ἐχθρούς. τρόπον οὖν τινα ἔλεγε τὸ ἐνύπνιον ἐχθροὺς ἔσεσθαι τοὺς θεατὰς καὶ τοὺς κριτάς. ἄλλως τε καὶ οὐκ ἔμελλον αὐτῷ ἀποσφαγέντες οἴσειν ψήφους.

217. Ἡράκλειτος Ἡρακλείδου Ἡλείος, κωμῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 50.

218. Ἡράκλειτος Δίωνος Ἀργεῖος, τραγῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 39, and in 269 B. C., 2566, l. 51, where the text gives Ἡράκλειτος Δίωνος Ἀθηναῖος. On the ethnicon see Preuner Delph. Weihgeschenk, p. 76. Identified by Wilhelm, p. 140, with Ἡράκ[λειτος—], victor at the Lenaea ca. 278 B. C., IG. II 977 *q*(*d'*), (No. 213), assigned by Reisch to the Lenaeon list of tragic actors, ZöG. 1907, p. 306. Heraclitus is third in the company at Delphi in 272 and second in 269; cf. Nos. 124, 406. Kirchner No. 6492.

219. Ἡράκλειτος Μηνοδώρου Μαλλώτης, ὁ. τ., victor at the Romaea at Magnesia Maeandr. middle of the second century B. C., acting in a play of Glaucon in the contest of new tragedies. Kern Inschr. v. Magn. 88*b*.

220. Ἡράκλειτος Ἡρακλείτου, Athenian, τραγῳδός at Delphi as representative of the Athenian guild of technitae in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 32; identical with Ἡράκλειτος Ἡρακλείτου, πυθαιστής παῖς in 138 B. C., *ibid.*, p. 198, l. 11? Not in Kirchner.

222. Ἡρόδοτος Μενάνδρου Τ[ημ]νίτης, as τραγωδός victor at the Homoloia at Orchomenus 100–75 B. C., IG. VII 3196. Reisch *De mus. cert.*, p. 117, gives Βοιώτης.

223. Ἡρόστρατος, κωμωδός at the Dionysia at Delos in 171 B. C., BCH. IX (1885), p. 147; probably also 172 B. C. *ibid.* VII (1883), p. 120, [Ἡρόστρ]α- [τος], Capps TAPA. XXXI (1900), p. 122.

224. Ἡρόστρατος Λεωνίδα, Athenian, κωμωδός at Delphi as representative of the Athenian guild of technitae in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 30. Not in Kirchner.

225. Θαρσύνων, κωμωδός at the Dionysia at Delos in 171 B. C., BCH. IX (1885), p. 147; also in 172 B. C., *ibid.* VII (1883), p. 120, where ΘΛ. ΣΥΝ. is to be restored Θα[ρ]σύ[ων] with Capps TAPA. XXXI (1900), p. 122. Possibly to be restored in IG. II 975 i, 210–187 B. C., [Θαρσύν]ων, see No. 552.

226. Θε—, ὁ. τ., victor at the Dionysia ca. 398 B. C., IG. II 977 p(e), W. p. 137. The date precludes the restoration Θε[ταλός-] but strongly favors Θε[όδωρος-], No. 230; cf. Wilhelm, p. 137, and Kaibel *Urk.*, p. 188.

227. Θεμίστων Πάριος, τραγωδός at the Dionysia at Delos in 282 B. C. and 280 B. C., BCH. VII (1883), pp. 105, 106. In the former Hauvette-Besnault reports on the stone Θε . . . τανος Πάριος, Robinson *AJP.* XXV (1904), p. 186, Θεμίστωνος Πάριος; the graver's error was corrected by Wilhelm in Michel, p. 949 (on No. 903), by reference to Θεμίστων, τραγωδός in the list for 280.

228. Θεόδωτος Βασιλείδου, Athenian, comic synagonist, representing the Athenian guild of technitae at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 34. Cf. Basileides s. Poseidonius, comic poet *ibid.*, p. 272, ll. 16, 29, ca. 128 B. C. Not in Kirchner.

229. Θεόδωτος Πυθίωνος Ἀθηναῖος, tragic synagonist representing the Athenian guild of technitae at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 37 (ethnicon not given); participated also in the paean, *ibid.*, l. 26. As rhapsode Θεόδωτος Πυθίωνος Ἀθηναῖος was victor at the Musaea at Thespieae 100–75 B. C., IG. VII 1760, BCH. XIX (1895), No. 13, p. 339. Kirchner No. 6782.

230. Θεόδωρος Ἀθηναῖος, ὁ. τ., one of the famous actors of the fourth century, counted by Plut. *Mor.* 348f among the glories of Athens: τραγικοί δ' αὐτοῖς (i. e., the great poets) ὑποκριταὶ καὶ Νικόστρατοι καὶ Καλλιππίδαι καὶ Μυνησκόοι καὶ Θεόδωροι καὶ Πῶλοι συνίτωσαν, ὥσπερ γυναικὸς πολυτελοῦς τῆς τραγῳδίας κομμωταὶ καὶ διφροφόροι, μᾶλλον δ' ὡς ἀγαλμάτων ἐγκαυσταὶ καὶ χρυσωταὶ καὶ βαφεῖς παρακολουθοῦντες. His date is fixed approximately by the Victors'-list IG. II 977 t(o), W. p. 145, where he is credited with four Lenaeon victories of which the first was won 380–75 B. C. In the City list frag. p(e), W. p. 137, it has been proposed (by Kaibel *Urk.*, p. 188, cf. Wilhelm, p. 138), to restore his name Θε[όδωρος-], implying a first victory ca. 390; the restoration and identification with the great Theodorus

seem very plausible. That he was an Athenian is shown by an entry in the accounts of the Delphic hieropoioi of the year 363 B. C., BCH. XXVII (1903), p. 13: Θεόδωρος Ἀθηναῖος ὑποκριτὰς δραχμὰς ἐβδεμήκοντα. Wilhelm, p. 250, rightly identifies this actor with the great tragic actor, whose contribution is notably large and shows that he was at the height of his career. With these dates other facts of his life are in harmony; between 369 and 359 he appeared before Alexander at Pherae, playing the part of Merope in Euripides' Kresphontes, Ael. Var. hist. 14. 40: Θεοδώρου δὲ τοῦ τῆς τραγωδίας ὑποκριτοῦ (ποιητοῦ MSS) ὑποκρινομένον τὴν Μερόπην σφόδρα ἐμπαθῶς, ὃ δὲ ἐς δάκρυα ἐξέπεσεν. εἴτα ἐξανέστη τοῦ θεάτρου. ἀπολογούμενος δὲ ἔλεγε τῷ Θεοδώρῳ ὡς οὐ καταφρονήσας οὐδὲ ἀτιμάσας αὐτὸν ὤχετο, ἀλλ' αἰδούμενος εἰ τὰ μὲν τῶν ὑποκριτῶν πάθῃ οἷός τε ἦν ἐλεῖν, τὰ δὲ τῶν ἑαυτοῦ πολιτῶν οὐχί. Wrongly called ποιητὴς τραγωδίας also by Diog. Laert. 2. 104, probably misled, as Völker, p. 193, conjectures, by τραγωδός. Cf. Hesych. s. πελεθοβάψ: Θεόδωρος ὁ τραγικός ὑποκριτὴς οὕτως ἐπεκαλεῖτο. τινὲς δὲ ποιητὴν αὐτὸν φασι γεγόνεαι. The origin of the epithet is unknown. The story about Alexander of Pherae is related also by Plut. Mor. 334 *a*, but without the actor's name and with the rôle of Hecabe or Polyxena in Euripides' Hekabe: θεώμενος τραγωδῶν ἐμπαθέστερον ὑφ' ἡδονῆς διετέθη πρὸς τὸν οἶκτον. ἀναπηδήσας οὖν ἐκ τοῦ θεάτρου θάπτον ἢ βάδην ἀπήει, δεινὸν εἶναι λέγων, εἰ τοσοῦτους ἀποσφάττων πολίτας ὀφθήσεται τοῖς Ἑκάβης καὶ Πολυξένης πάθεισιν ἐπιδακρύων. οὗτος μὲν οὖν μικροῦ καὶ δίκην ἐπράξατο τὸν τραγωδόν, ὅτι τὴν ψυχὴν αὐτοῦ καθάπερ σίδηρον ἐμάλαξεν, and also in Vit. Pelopid. 29, where the rôles of Hecabe and Andromache are mentioned: τραγωδῶν δέ ποτε θεώμενος Εὐριπίδου Τρῳάδας ὑποκρινόμενον . . . εἰ μὴδὲν πώποτε τῶν ὑπ' αὐτοῦ φονευόμενων ἡλεγκῶς ἐπὶ τοῖς Ἑκάβης καὶ Ἀνδρομάχης κακοῖς ὀφθήσεται δακρύων. Dem. 19. 246 (quoted under No. 62) states that while Aristodemus and Theodorus, οἷς οὗτος (i. e., Aeschines) τὰ τρίτα λέγων διετέλεσεν, did not play Euripides' Phoinix, they often played Sophocles' Antigone. Since the title-rôle in Eur. Oinomaos was taken by Aeschines and Aeschines was constantly associated with Theodorus, Rees So-called Rule of Three Actors, p. 54, n. 3, plausibly suggests that Theodorus took the part of Hippodameia in this play. We know of no male parts which he sustained. (Rees' reference *ibid.* to Aesch. 2. 52 is an error.) That he played also the Elektra may possibly be inferred from Plut. Mor. 737 *b*: ἐμνήσθη τε καὶ τῆς Θεοδώρου τοῦ τραγωδοῦ γυναῖκος οὐ προσδεξαμένης αὐτὸν ἐν τῷ συγκαθεύδειν, ὑπογίου τοῦ ἀγῶνος ὄντος· ἐπεὶ δὲ νικήσας εἰσῆλθε πρὸς αὐτήν, ἀσπασαμένης καὶ εἰπούσης 'Ἀγαμέμνονος παῖ, νῦν ἐκεῖν' ἔξεστί σοι' (Soph. Elec. 2). Arist. Rhet. 3 1404 *b* 22 praises his voice: καὶ μὴ δοκεῖν λέγειν πεπλασμένως ἀλλὰ πεφυκότως . . . οἷον ἢ Θεοδώρου φωνὴ πέπονθε πρὸς τὴν τῶν ἄλλων ὑποκριτῶν· ἡ μὲν γὰρ τοῦ λέγοντος ἔοικεν εἶναι, αἱ δ' ἄλλοι τριαι. It is probably the actor Theodorus whose skill in imitating the sound of a windlass is commented upon by Plut. Mor. 18 *c*: ὥσπερ γὰρ ὑὸς βοὴν καὶ ψόφον τροχιλίας καὶ πνευμάτων ῥοῖζον καὶ θαλάττης κτύπον ἀκούοντες ἐνοχλούμεθα

καὶ δυσχεραίνουмен, ἂν δέ τις πιθανῶς ταῦτα μιμήται, καθάπερ Παρμένων τὴν ἴν καὶ Θεόδωρος τὰς τροχιλάς, ἡδόμεθα. The comic poet Ephippus seems to refer to him in the play *Homoioi* apud Ath. 482d: Διονυσίου δὲ δράματ' ἐκμαθεῖν δέοι, | καὶ Δημοφώντος, αἴττ' ἐποίησεν εἰς Κότυν, | ῥήσεις τε κατὰ δειπνον Θεόδωρός μοι λέγει, cf. Kock II, p. 260, note. Aristotle records that Theodorus insisted on always appearing before the spectators before any of the other actors, Pol. 4(7) 17 1336b 28: ἴσως γὰρ οὐ κακῶς ἔλεγε τὸ τοιοῦτον Θεόδωρος ὁ τῆς τραγωδίας ὑποκριτής· οὐδενὶ γὰρ πώποτε παρήκεν ἑαυτοῦ προεισάγειν, οὐδὲ τῶν εὐτελῶν ὑποκριτῶν, ὥς οἰκειουμένων τῶν θεάτρων ταῖς πρώταις ἀκοαῖς. The only rational explanation is that of Lüders Dion. Künstler, p. 57, Völker, p. 195, and others, that he took the rôle of the character that appeared first upon the scene. The other explanation, which has been favored by many and by Rees So-called Rule of Three Actors, p. 67, that he so altered the text of his play that he should appear first, seems improbable. Pausanias 1. 37. 3 speaks of his tomb on the Sacred Way: πρὶν δὲ ἢ διαβῆναι τὸν Κηφισόν, Θεόδωρον μνήμά ἐστι τραγωδιᾶν ὑποκριναμένου τῶν καθ' αὐτὸν ἀριστα. The remark of a Theodorus quoted by Arist. Rhet. 3. 11 1412a 34 may be that of the actor: μεταστρέφει ὄνομα, οἷον τὸ Θεόδωρον εἰς Νίκωνα τὸν κιθαρωδὸν 'θράττ' εἰ.' προσποιεῖται γὰρ λέγειν τὸ 'θράττει' καὶ ἐξαπατᾷ· ἄλλο γὰρ λέγει. On Theodorus see Schäfer Dem. u. s. Zeit. I², p. 241. Not in Kirchner.

231. Θεόδωρος Μεγαρέως, τραγωδός at the Dionysia at Delos in 284 and 282 B. C., BCH. VII (1883), pp. 104, 105. He appears also in the lists for 268 and 263 B. C., *ibid.* pp. 109, 112, but simply as Θεόδωρος.

232. Θεόδωρος, κωμωδός, ca. 180–150 B. C., *insec.* Iasos, Lebas-Wad. III 256: Ἐκαταῖος Ἀθηνοδώρου Στρατονικεὺς χορηγήσας πρότερον (ἐπέδωκε) Θεόδωρον κωμωδόν, καὶ εἰρεν ἢ πάροδος δραχμὴν, ἥ δὲ θέα ἐγένετο δωρεάν. Ἀπολλώνιος Φανοκρίτου χορηγήσας πρότερον Θεόδωρον κωμωδόν, etc.

233. Θεόδωρος, κωμωδός at the Dionysia at Delos in 172 B. C., BCH. VII (1883), p. 120, where Paris reports -μοι καὶ Θεόδωρος, corrected by Brinck Diss. Hal. VII, p. 204, to κωμικοί.

234. Θεόδωρος Θεοδώρου, Athenian, comic synagonist at Delphi representing the Athenian guild of technitae ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 34.

235. Θεόπομπος Σωκράτους Ἀχαιὶς ἀπὸ Σικυνῶνος, as ὁ παλαιᾶς κωμωδίας victor at the Musaea at Thespieae 167–146 B. C., BCH. XIX (1895), No. 11, p. 337, where only the ethnon is preserved. The name is restored by Jamet by reference to *ibid.*, No. 10, p. 336, where Theopompus is priest of the technitae.

236. Θεόφιλος, apparently a comic actor in a play by Heracleides, latter half of the fourth century B. C., IG. II 974b, W. p. 42, assigned by Reisch ZöG. 1907, p. 299, to the Lenaea. Wilhelm, p. 42, needlessly suggests his identity with the comic poet who was victor at the Dionysia in 329 B. C., IG. II. 971h.

237. Θεόφιλος Δωροθέου Κρωπίδης, comic synagonist representing the Athenian guild of technitae at Delphi in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 31. The name is restored from *ibid.* No. 49, p. 278, l. 28 (—Δωροθέου, singer of the paeon), and the demoticon from Δ. Θ. Κρωπίδης, ephube in 105 B. C., IG. II 465, l. 70; see No. 557.

238. Θεοφραστος ὁ Εὐφόρου Τρύφων Λαοδικεύς, κωμωδός, mover of a decree of the holy synod, consulship of M. Squilla Gallicanus and T. Atilius Rufus Titianus, 127 A. D., *inser.* Aphrodisias, Lebas-Wad. III, 1619: εἰσηγησαμένον Θεοφράστου τοῦ Εὐφόρου Τρύφωνος κωμωδοῦ Λαοδικεύς . . . ἀγωνοθετοῦντος Θεοφράστου τοῦ Εὐφόρου Τρύφωνος τοῦ καλουμένου Θεοφράστου Ὀρείωνος Λαοδικεύς κωμωδοῦ, etc.

239. Θετταλός, ὕ. τ., victor at the Dionysia in 347 B. C., IG. II 971*e*, W. p. 25, and in 341, *ibid.* *g h*, W. p. 28, recorded also in the Didascaliae IG. II. 973. Twice victor at the Lenaea ca. 356 B. C., IG. II 977 *t(o)*, W. p. 145. Since he was active as late as 324, his name is not to be restored in the Dionysian Victors'-list IG. II 977 *p(e')*, W. p. 137, Θε- (No. 226); the position implies a date ca. 390 for the first victory. In 341 B. C. he acted the Achilles of Astydamas, the Achilles of Euaretus, and the Augè of Aphareus; in 340 the Parthenopaïos of Astydamas, to whose notable success he doubtless contributed greatly, the Phryxos of (probably) Philocles, and the Alkmeon of Euaretus, and was awarded the prize, IG. II. 973. He stood high in the favor and confidence of Alexander. Ca. 338 B. C. he went as his emissary to Caria to arrange the marriage of Cleopatra, daughter of the satrap Pixodarus, with himself instead of with Arrhidaeus, *Plut. Vit. Alex.* 10: διαταραχθεὶς πέμπει Θεσσαλὸν εἰς Καρίαν τὸν τῶν τραγωidiῶν ὑποκριτὴν Πιξοδάρῳ διαλεξόμενον, ὡς χρὴ τὸν νόθον εἶσαντα καὶ οὐ φρενίρῃ μεθαρμόσασθαι τὸ κῆδος εἰς Ἀλέξανδρον. Philip was incensed at this act and visited his displeasure upon Thettalus, *ibid.*: τὸν δὲ Θεσσαλὸν ἔγραψε Κορινθίους ὅπως ἀναπέμψωσιν ἐν πέδαις δεδεμένον. Thettalus was probably then acting at Corinth. He took part in the games at Tyre in 332 B. C., in which Athenodorus was victorious over him, to the great disappointment of Alexander, *Plut. Vit. Alex.* 29 and *Mor.* 334 *d e* (quoted under No. 13). He participated also in Alexander's marriage festival at Susa in 324 B. C., Chares *apud Ath.* 538 *f* (quoted under No. 13).

240. Θηραμένης Ἀγνωνος Στειριεύς, wrongly called an actor by schol. ad *Arist. Ran.* 541: στρατηγὸς δὲ καὶ ὑποκριτὴς εὐμετάβλητος. The error is due, as Völker, p. 163, suggests, to the epithet 'Cothurnus.' *Kirchner* No. 7234.

241. Θηραμένης, ὕ. τ., victor at the Lenaea ca. 292 B. C., IG. II 977 *w(b')*, W. p. 145.

242. Θόας Νουμηνίου, Athenian, comic synagonist at Delphi representing the Athenian guild of technitae ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 35. Not in *Kirchner*.

243. Θρασύβουλος, ὕ. τ., once victor at the Lenaea ca. 388 B. C., IG. II 977 *s*, W. p. 145.

244. **Θρασύβουλος Λήγαια ἐνίκα** Εἰ[—, — ὕ]ποκρινόμενος, apparently the record of a tragic actor, IG. XII i 125, see Wilhelm, pp. 206, 160. Uncertain date, but probably late.

245. **Θυμοτέλης Φιλοκλέος**, Athenian, tragic poet representing the Athenian guild of technitae at Delphi in 138 B.C., IG. II 551 b, ll. 45, 72, Michel 1009; another copy BCH. XXIV (1900), p. 86. The same person in the Delphic decree BCH. XXX (1906), p. 273, l. 26, is apparently entered as *κωμῳδός*, 138–128 B.C.; but the inscription is badly broken at this point.

246. **Θύρσος Κρίτωνος Ἐφέσιος**, comic didascalus at the Soteria at Delphi in 269 B.C., SGDI. 2566, l. 64. In the year 271 he had appeared at the Soteria as *χορευτῆς κωμικός*, *ibid.* 1564, l. 78.

247. **Ἰάσων Τραλλιανός**, ὁ. τ., floruit 53 B.C., Plut. Crass. 33: τῆς δὲ κεφαλῆς τοῦ Κράσσου κομισθείσης ἐπὶ θύρας, ἀπηρμέναι μὲν ἦσαν αἱ τράπεζαι, τραγωδιῶν δὲ ὑποκριτῆς Ἰάσων ὄνομα Τραλλιανός ἦδεν Εὐριπίδου Βακχῶν τὰ περὶ τὴν Ἀγάνην. εὐδοκιμοῦντος δ' αὐτοῦ Σιλλάκης ἐπιστὰς τῷ ἀνδρῶνι καὶ προσκυνήσας προῦβαλεν εἰς μέσον τοῦ Κράσσου τὴν κεφαλὴν. κρότον δὲ τῶν Πάρθων μετὰ κραυγῆς καὶ χαρᾶς ἀραμένων, τὸν μὲν Σιλλάκην κατέκλιναν οἱ ὑπηρέται βασιλέως κελεύσαντος ὁ δ' Ἰάσων τὰ μὲν τοῦ Πενθέως σκευοποιήματα παρέδωκεν τινὶ τῶν χορευτῶν, τῆς δὲ τοῦ Κράσσου κεφαλῆς λαβόμενος καὶ ἀναβακχεύσας ἐπέρανεν ἐκεῖνα τὰ μέλη μετ' ἐνθουσιασμοῦ καὶ ᾠδῆς. “φέρομεν ἐξ ὄρεος | ἔλικα νεότομον ἐπὶ μέλαθρα, | μακαρίαν θήραν.” Polyaeus 7. 41, relating this anecdote, adds that the king gave Jason τῷ τραγωδῷ a talent.

248. **Ἱεροκλείδης Ἀθηναῖος**, κωμῳδός at the Dionysia at Delos in 259 B.C., BCH. VII (1883), p. 113, l. 19. So Capps TAPA. XXXI (1900), p. 119, for . . . ὁς Ἱεροκλέ[ους] Ἀθηναῖος, reported by Hauvette-Besnault; the correction is confirmed by Robinson AJP. XXV (1904), p. 190, who reports Ἱεροκλεί[. . .]. The identification proposed by Roussel BCH. XXXI (1907), p. 347 [Νικόμαχ]ος Ἱεροκλέ[ους] Ἀθηναῖος is therefore wrong. Not in Kirchner.

249. **Ἱεροκλῆς Νίκωνος Ἀθηναῖος**, tragic didascalus at the Soteria at Delphi in 271 and 270 B.C., SGDI. 2564, l. 54, 2565, l. 51. Kirchner No. 7480.

250. **Ἱεροκλῆς Ἱεροκλήους φύσει δὲ Φιλώτου Τραλλιανός**, as ὁ. κωμῳδιῶν victor at the Romaea at Magnesia ca. beginning of the first century B.C., Kern Inschr. v. Magn. 88 d.

251. **Ἱερομνήμων Εὐανορίδου Κυδαθηναίeus**, ὁ. τραγωδοῖς, victor at the Lenaea in 306 B.C., IG. II 1289, first assigned to the Lenaea by Capps AJA. IV (1900), p. 76; restoration [Ἱερομνήμω]ν by Wilhelm Urk., p. 210, who identifies with Ἱερομν[ήμων-], thrice victor at the Lenaea ca. 325 B.C., IG. II 977 u(z), W. p. 145. The victory of 306 was probably his last. Not in Kirchner; but cf. No. 5273.

252. **Ἱερότιμος Ἱεροκλέους Τεγεάτης**, κωμῳδός at the Soteria at Delphi in 269 B.C., SGDI. 2566, l. 60, Michel 895, Ditt. Syl.² 691. He is mentioned first in his company.

253. **Ἰέρων Ἰέρωνος**, Athenian, *τραγῳδός* at Delphi as representative of the Athenian guild of *technitai* in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 31. Not in Kirchner, but cf. No. 7544 **Ἰέρων Ἰέρωνος Παλληγεύς**, ephēbe in 119 B. C., probably the same person.

254. **Ἰερώνυμος**, ὕ. κ., four times victor at the Lenaea ca. 295 B. C., IG. II 977 *y(u)*, W. p. 153. Victorious at the Lenaea in 289 B. C., IG. II 972, l. 9, W. p. 52, [ὑπο: Ἰερ]ώνυμος ἐνίκα. Restoration due to Capps AJA. IV (1900), pp. 75 ff., who first gave the correct dating of this inscription and *ibid.*, p. 81, and AJP. XX (1899), p. 403, identified him with the actor in 977 *y*. As *κωμῳδός* he appeared at the Dionysia at Delos in 280 B. C., BCH. VII (1883), p. 106, and in 268 B. C., *ibid.*, p. 109, where **Ἰέρωνος**, reported by Hauvette-Basnault is to be corrected to **Ἰερώνυμος**, as seen by Capps TAPA. XXXI (1900), p. 119, and later confirmed by Robinson AJP. XXIV (1904), p. 189. Gravestone with garland of ivy and inscription **Ἰερώνυμος** plausibly referred to this actor by Wilhelm, p. 59.

255. **Γάιος Ἰούλιος Ἰουλιανός**, *τραγῳδός*, honored by his city in a decree found near Sparta, CIG. I 1420: ἡ πόλις ἡ Σμυρναίων (Lebas) Ἰούλιον Ἰουλιανόν τὸν ἴδιον πολεῖτην νεικήσαντα *τραγῳδοῦς Οὐρανιάδα* (Lebas) γ', καὶ Πύθια καὶ Ἀκτια καὶ κοινὰ Ἀσίας III (Lebas) καὶ τοὺς λοιποὺς ἀγῶνας πενταετηρικοὺς τε καὶ τριετηρικοὺς τμ' (Lebas), *πολιτευθέντα δὲ ἐν ὅλῃ τῇ Ἑλλάδι καὶ Μακεδονίᾳ καὶ Θεσσαλίᾳ . . . καὶ Κρήτῳ*. Lebas II 179 a.

256. **Ἰππαρχος**, ὕ. τ., Athenian, six times victor at the Lenaea ca. 370 B. C., IG. II 977 *t(o)*, identified by Dittenberger Syl.² 723, n. 64, with **Ἰππαρχος Ἀθμονεύς**, the lover of Neaera, cf. [Dem.] lix 26: *μετὰ ταῦτα τοίνυν ἐν τῇ Κορίνθῳ αὐτῆς ἐπιφανῶς ἐργαζομένης καὶ οὔσης λαμπρᾶς, ἄλλοι τε ἐρασταὶ γίγονται καὶ Ξενοκλείδης ὁ ποιητὴς καὶ Ἰππαρχος ὁ ὑποκριτής, καὶ εἶχον αὐτὴν μεμισθωμένοι*. Cf. Ath. 593f, Harp. s. **Ἰππαρχος** and Suidas s. **Ἰππαρχος**, all of whom draw from the oration against Neaera. Kirchner No. 7599.

257. **Ἰππαρχος Ἀρκάς**, *κωμῳδός* at the Dionysia at Delos in 263 B. C. BCH. VII (1883), p. 112, *αρχος* Hauvette-Besnault, II **ΙΠΑΡΧΟΣ** Robinson AJP. XXI (1904), p. 190.

258. **Ἰππασος Ἀμβρακιώτης**, the name of a tragic actor in Alciphron Ep. 3. 12 (Schepers 3. 48): *κακὸς κακῶς ἀπόλοιτο καὶ ἄφρωνος εἴη Δικύμνιος ὁ τῆς τραγῳδίας ὑποκριτής. ὥς γὰρ ἐνίκα τοὺς ἀντιτέχνους Κριτίαν τὸν Κλεωναῖον καὶ Ἰππασον τὸν Ἀμβρακιώτην τοὺς Αἰσχύλου Προπομποὺς τορῶ τινα καὶ γεγωνοτέρῳ φωνήματι χρῆσάμενος, γαῦρος ᾗ καὶ κितτοστέφης ἤγε συμπόσιον*. The names are probably fictitious; certainly no prize was offered at Athens for the *τραγῳδοί* who brought out old plays.

259. **Ἰπποκλῆς Κίλιξ**, ὕ. τ. or ὕ. κ., fourth century B. C., Alexis apud Ath. 125 b (Kock II. 312): ὁ δὲ **Κίλιξ** ὁδ' Ἰπποκλῆς, ὁ *ζωμοτάριχος ὑποκριτής*.

260. **Ἰπποκράτης Ἀριστομένους Ῥόδιος**, as *τραγῳδός* victor at the Chariotesia at Orchomenus 100–75 B. C., IG. VII 3197, and at the Homoloia at Orchomenus, *ibid.*

261. Ἴρανος Φρυνίδου Ταναγραῖος, as κωμῳδός victor at the Amphiaraiia at Oropus soon after 86 B. C., IG. VII 416; victor at the Sarapieia at Tanagra 100-75, IG. VII 542 and 543, as τραγῳδός in the latter: τραγῳδοὺς | Εἵρανος Φρυνίδου Ταναγραῖος. Cf. Reisch De mus. cert., p. 129.

262. Ἴσοκράτης, ὕ. τ., once victor at the Lenaea ca. 270 B. C., IG. II 977 q(α'), W. p. 141, assigned to the Lenaea by Reisch ZöG. (1906), p. 306. [Ἴσο]κράτης is due to Wilhelm, Köhler [Σω]κράτης.

263. Ἰσύλος Χρυσολάου Βοσπορίτης, tragic didascalus at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 42, where Baunack gives Ἀἰσύλος or Ἰσύλος, but see Preuner Delph. Weihgeschenk, p. 74, in favor of Ἰσύλος, cf. the paean of Isyllus Epid. l. 62, ἔχ' ὁ παῖς ἐκ Βοσπόρου ἦλθεν.

264. Ἰσχάνδρος, ὕ. τ., apparently the son of Neoptolemus of Skyros, the famous tragic actor of the time of Demosthenes. Dem. 19. 10: καὶ ἔχων (i. e., Aeschines) Ἰσχάνδρον τὸν Νεοπτολέμου δευτεραγωνιστήν, προσιών μὲν τῇ βουλῇ, etc. The scholiast understands "deuteragonist" here in the metaphorical sense: παρέχεται μὲν τοῖς Αἰσχίνου λόγοις ἢ μαρτυρία· οὐκ ἀπύλλαται δὲ καὶ σκώμματος, ὑποκριτὴν γὰρ ἔχει τὸν συναγωνιζόμενον, i. e., Aeschines' political "synagonist" happened to be, like Aeschines himself, an actor. The interpretation of Demosthenes is much disputed, and all we know of Ischandrus is derived from Demosthenes. Rees The So-called Rule of Three Actors (Chicago, 1908), pp. 33 ff. shows that Ischandrus is the only person ever referred to as a "deuteragonist," that nowhere in Greek literature does the word bear the meaning of "actor of second parts" or "second actor in a company," but always "helper" or "assistant." It is therefore best to interpret it here as the scholiast does and many modern scholars; for the opposing view see Völker, p. 200. The statement of Demochares apud Vit. Aesch., p. 269 West., is based upon a misconstruction of Dem. 19. 10: Δημοχάρης δ' . . . , εἰ ἄρα πιστευτέον αὐτῷ λέγοντι περὶ Αἰσχίνου, φησὶν Ἰσχάνδρου τοῦ τραγῳδ[οποι]οῦ τριταγωνιστὴν γενέσθαι τὸν Αἰσχίνην, etc., i. e., since Ischandrus was "deuteragonist" to Aeschines, the latter must have been "tritagonist" to him! The narrative which Demochares goes on to give (quoted under No. 15) of the accident which befell Aeschines at a performance at Collytus, where Ischandrus was deuteragonist and Aeschines tritagonist, was not credited by the author of the Vita and should not have been accepted by Schäfer Dem. u. s. Zeit I², p. 248, and others. Harpocration s. Ἰσχάνδρος is merely a jumble of Demochares: τραγικός ὑποκριτής ὁ Ἰσχάνδρός ἐστι· δοκεῖ δ' αὐτῷ συνυποκρινόμενος Αἰσχίνης ὁ ῥήτωρ ἐν Κολλυτῷ καταπεσεῖν, καθά φησι Δημοχάρης ἐν τοῖς Διαλόγοις. Ischandrus had friends in Arcadia, where no doubt he had given performances, and was brought by Aeschines before the Athenian senate and ecclesia to present certain political proposals from them, Dem. 19. 303.

264 a. Κα-, tragic actor or poet, uncertain date, CIG. 3088 (Teos), τραγῳδίας | Κα-.

265. **Κα-**, ὁ κ., acted a play by Lampytus at the Dionysia in 167 B. C., IG. II 975 c, l. 24, W. p. 76. To be restored: either **Κα[βερίχος]**, **Κα[λλικράτης]**, or **Κα[λλίστρατος]**.

266. **Καβερίχος**, ὁ κ., acted the Lytroumenos of Epigenes at the Dionysia in 158 B. C., IG. II 975 d, W. p. 77; probably acted also in 167 B. C., *ibid.*, frag. c, l. 24, ἔπε **Κα[βερίχος]**. See No. 265.

267. **Καβερίχος Θεοδῶρου Θηβαῖος**, as ὁ τραγωιδῶν acted a play by Sophocles s. Sophocles at the Charitesia at Orchomenus 100–75 B. C., IG. VII 3197. Wrongly identified with preceding by Köhler *Ath. Mitt.* III (1878), p. 122, as shown by Reisch *De mus. cert.*, p. 119, n. 6; cf. Dittenberger *Syl.*² 698.

268. **Καλλ-**, ὁ κ., acted a play by Alexis IG. II 974 b, W. p. 41, probably at the Lenaea, cf. Reisch *ZöG.* 1907, p. 299. Either **Καλλ[ίστρατος]** or **Κάλλ[ιππος]** may be restored, see Nos. 280 and 275.

269. **Καλλίας**, ὁ κ., thrice victor at the Lenaea ca. 262 B. C., IG. II 977 γ(ω), W. p. 153. Related to the family of Callippus, possibly the son of Callippus (2) and brother of Callippus (3); cf. Wilhelm, pp. 44, 153. Of the same family Callias s. Callippus, *tit. sep.* IG. II 3819?

270. **Καλλικλῆς**, ὁ τ., thrice victor at the Lenaea ca. 275 B. C., IG. II 977 q(d'), which is assigned by Reisch to the Lenaea *ZöG.* 1907, p. 306. Identified by Wilhelm, p. 140, with **Καλλικλῆς Νικοστράτου Βοιωτίας**, probably a tragic actor, in a Delian inscription of 236 B. C. Doubtful.

271. **Καλλικλῆς Σάωνος Βοιωτίας**, comic didascalus at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 66.

272. **Καλλικράτης**, ὁ κ., acted the Traumatia of Philocles and the Synkrypton of Timoxenus at the Dionysia in 155 B. C., IG. II 975 d, W. p. 77; may be also the **Κα-** of frag. c, l. 24, 167 B. C. Wilhelm, p. 256, identifies with Callicrates s. Aristocles, singer of the paean at Delphi ca. 138–128 B. C. (*BCH.* XXX, 1906, No. 48, p. 272, l. 10), whose son, Callicrates s. Callicrates, was *κωμῳδός* ca. 97 B. C., in which case he was an Athenian; but this is very doubtful; see No. 273.

273. **Καλλικράτης Καλλικράτου**, Athenian, *κωμῳδός* at Delphi representing the Athenian guild of technitai ca. 97 B. C., *BCH.* XXX (1906), No. 49, p. 278, l. 33. Probably of the deme Krioia, cf. **Καλλικράτης Καλλικράτου Κριωεύς**, ephebe in 119 B. C., IG. II 469, l. 92, Kirchner No. 7971. Wilhelm, p. 256, suggests that he is the son of Callicrates s. Aristocles, singer of paean *ibid.*, No. 48, p. 272, l. 10, whom in turn he identifies with the preceding comic actor. Very doubtful.

274. **Καλλιππίδης**, ὁ τ., five times victor at the Lenaea ca. 427 B. C., IG. II 977 r, W. p. 145, where **[Καλλιππί]δης** II is to be read with Reisch *ZöG.* 1907, p. 308, instead of Wilhelm's **[Ἡρακλεί]δης**. In 418 he brought out two plays of Callistratus at the Lenaea and was victor, IG. II 972, W. p. 52: **Καλλίστρατος** [δεύ:]: **Ἀμφιλόχῳ Ἰξίω[νι]**, ἔπε: **Καλλιππίδης**. ὑπο: **Καλλιππί[δης ἐνίκα]**. Said by Duris to have taken part in the welcome to

Alcibiades on his return from exile, though the story is not credited by Plutarch, Vit. Alc. 32: ἀ δὲ Δοῦρις ὁ Σάμιος . . . προστίθῃσι τοῖσι, αὐτεῖν μὲν εἰρσῖαν τοῖς ἐλαίνουσι Χρυσόγονον τὸν Πυθιονίκην, κελεύειν δὲ Καλλιππίδην τὸν τῶν τραγωδιῶν ὑποκριτὴν, στατὸν καὶ ξυστίδα καὶ τὸν ἄλλον ἐναγώνιον ἀμπερόμενον κόσμον, . . . οὔτε Θεόπομπος οὔτ' Ἐφορος οὔτε Χενοφῶν γέγραφεν, οὔτ' εἰκὸς ἦν οὕτως ἐντρυφῆσαι τοῖς Ἀθηναίοις μετὰ φυγῇν, etc., Ath. 535 d (Duris): Καλλιππίδης δ' ὁ τραγῳδὸς ἐκέλευε τὴν ἀπὸ τῆς σκηνῆς στολὴν ἡμφιεσμένον. The story at least illustrates the fame of Callippides in after times. Istrus and Neanthes relate that Sophocles received from Callippides the grapes which caused his death, apud Vit. Soph. p. 129 West.: τελευτῆσαι δ' αὐτὸν Ἰστρος καὶ Νεάνθης φασὶ τοῦτον τὸν τρόπον· Καλλιππίδην ὑποκριτὴν ἀπ' ἐργασίας ἐξ Ὀπούντος ἦγοντα παρὰ τοὺς Χόας πέμψαι αὐτῷ σταφυλὴν, . . . ἀποπνιγέντα τελευτῆσαι. [Luc.] Macrob. 24. This and the story told by Polyaeus show in what demand outside Athens the great actors were even in the v and iv centuries, Stratagem. 6. 10: Ἀλέξανδρος φρούραρχος τῶν περὶ τὴν Αἰολίδα χωρίων μισθωσάμενος τῶν ἀπ' Ἰωνίας τοὺς ἀρίστους ἀγωνιστάς, αὐλητὰς μὲν Θέρσανδρον καὶ Φιλόξενον, ὑποκριτὰς δὲ Καλλιππίδην καὶ Νικόστρατον, θέαν ἐπήγγειλε. πρὸς μὲν τὴν δόξαν τῶν ἀγωνιστῶν συνέδραμον ἐκ τῶν πλησίων πόλεων ἄπαντες. ἐπεὶ δὲ πλήρες τὸ θέατρον ἦν, περιστήσας τοὺς στρατιώτας καὶ τοὺς βαρβάρους μεθ' ὧν ἐφρούρει τὰ χωρία, πάντας τοὺς θεατὰς συλλαβὼν . . . τοὺς μὲν ἀπέλυσε, αὐτὸς δὲ τὰ χωρία Θίβρωνι παραδοὺς ἀπηλλάγη. This event is to be dated before 392 B. C. with Völker, p. 177, cf. Xen. Hell. 4. 8. 18. He is referred to in a rôle like that of Telephus by Aristophanes in Skenas katalamb. I 474 Kock: ὥσπερὶ Καλλιππίδης ἐπὶ τοῦ κορήματος καθέζομαι χαμαί, and the "Kallippides" of Strattis, Kock I, p. 714, seems to have been named after him. Was criticized by his elder contemporary Mynniscus for his excessive action, Arist. Poet. 26. 1461 b 34: ἡ μὲν οὖν τραγῳδία τοιαύτη ἐστίν, ὡς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν φόντο ὑποκριτάς, ὡς λίαν γὰρ ὑπερβάλλοντα 'πίθηκον' ὁ Μυννίσκος τὸν Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν. Ibid. 1462 a 9, Aristotle records a criticism of him for the vulgarity of his female rôles: εἴτα οὐδὲ κίνησις ἅπαντα ἀποδοκιμαστέα, εἴπερ μὴδ' ὄρχησις, ἀλλ' ἡ φαύλων, ὅπερ καὶ Καλλιππίδῃ ἐπετιμᾶτο καὶ νῦν ἄλλοις, ὡς οὐκ ἐλευθέρως γυναῖκας μιμουμένων; cf. Ep. Soc., p. 620, Hercher. Could draw tears from his audience, Xen. Symp. 3. 11: σύγχε μὴν δῆλον, ἔφη ὁ Λύκων πρὸς τὸν Φίλιππον, ὅτι ἐπὶ τῷ γελωτοποιεῖν μέγα φρονεῖς. δικαιοτέρον γ', ἔφη, οἶμαι ἢ Καλλιππίδης ὁ ὑποκριτής, ὃς ὑπερσεμνύνεται ὅτι δύναται πολλοὺς κλαίοντας καθίζειν. His arrogance is illustrated by the story of his meeting with Agesilaus, Plut. Mor. 212 f (= Vit. Ages. 21): καί ποτε Καλλιππίδης ὁ τῶν τραγωδιῶν ὑποκριτής, ὄνομα καὶ δόξαν ἔχων ἐν τοῖς Ἑλλήσι καὶ σπουδαζόμενος ὑπὸ πάντων, πρῶτον μὲν ἀπῆντησεν αὐτῷ (Agesilaus) καὶ προσεῖπεν, ἔπειτα σοβαρῶς εἰς τοὺς συμπεριπατοῦντας ἐμβαλὼν ἐαντὸν ἐπεδείκνυτο, νομίζων ἐκείνον ἄρξειν τινὸς φιλοφρονήσεως· τέλος δὲ εἶπεν· 'οὐκ ἐπιγινώσκεις με, ὦ βασιλεῦ, οὐδ' ἤκουσας ὅστις εἰμί;' ὁ δ' Ἀγισίλαος ἀποβλέψας εἰς αὐτὸν εἶπεν·

‘ἀλλ’ οὐ τὺ ἐσσι Καλλιπίδας ὁ δεικηλίκτας;’ οὕτω δὲ Λακεδαιμόνιοι τοὺς μίμους καλοῦσι. Cf. Apost. 13. 66: οὐ τὺ ἐσσι, etc. Plut. Mor. 348 *f* speaks of him with Nicostratus, Mynniscus, Theodorus, and Polus as one of the glories of ancient Athens; see passage under Theodorus No. 230. Callippides and Nicostratus in tragedy and Lycon in comedy were considered unapproachable, cf. Philodemus De rhet. p. 197, 7 Sudhaus: Καλλιπιδί[δης δ]ὲ καὶ Νεικόστρατος — ἐγὼ φήσ[ω] — τὸ πᾶν ἐν τραγῳδίᾳ, Λύκων δ’ ἐν κωμῳδίᾳ. The Callippides spoken of by Cic. ad Att. 13. 12 and Suet. Vit. Tib. 38 is a mime and not the tragic actor; see Völker, p. 183. On Callippides in general see Schneider ad Xen. Symp. 3. 11, and Völker, pp. 177 ff., who shows, p. 181, that Grysar De Graec. trag. qualis fuerit circ. temp. Demosth., p. 28, was wrong in assuming two tragic actors of the name.

275. **Κάλλιππος** (1), ὕ. κ., acted the Heniochos of Menander at the Dionysia in 312 B. C., IG. II 974 *c* as restored by Wilhelm, p. 45. This Callippus is probably the Lenaeon victor of 306 B. C., IG. II 1289: ὑποκριτῆς κ[ωμωιδῶ]ς ἐνίκα Κάλλιπ[πος] Καλλίου Σουινεύς, Wilhelm, pp. 210, 44. In this case he was probably the father of Callippus (2) and grandfather of Callias, No. 269. The Lenaeon victories of the elder Callippus were recorded in the column preceding IG. II 977 *y*, see p. 66. If with Wilhelm, p. 43, Κάλλι[ππος] is to be restored in IG. II 974 *b*, which Reisch considers Lenaeon, as actor of a play of Alexis, it might be either the elder or the younger Callippus; but see under No. 268.

276. **Κάλλιππος** (2), ὕ. κ., four times victor at the Lenaea ca. 313 B. C., IG. II 977 *y(u)*, W. p. 153, cf. 43. Victorious at the Dionysia in 312 B. C., IG. II 974 *c*, W. p. 45: [ὑπο: Κάλλι]ππος νεν ἐνίκα as restored by Wilhelm. Ibid. 311 B. C.: [Νικόστ]ρατος δεύ σοκόπωι [ὑπε: Κ]άλλιππος νενώτε. He was victor four times at the Dionysia if *g'*, W. p. 160, is to be restored [Κάλλιππ]ος llll, as suggested by Capps AJP. XX (1899), p. 404, n. 3. Probably the father of Callippus (3), and son of Callippus (1). Cf. also No. 277.

277. **Κάλλιππος Καλλίου Σουινεύς**, ὕ. κ., victor at the Lenaea in 306 B. C., acting a play by Philemon, IG. II 1289: ὑποκριτῆς [κωμωιδῶ]ς ἐνίκα Κάλλιπ[πος] Καλλίου Σουινεύς. Probably identical with Callippus (1), though possibly with (2). Kirchner No. 8086.

278. **Κάλλιππος** (3), κωμωδός at the Dionysia at Delos in 268 B. C., BCH. VII (1883), p. 109, wrongly identified by Capps AJP. XX (1899), p. 403, and AJA. IV (1900), p. 80, and later by Wilhelm, p. 43, and Kaibel, p. 192, with Callippus (2). On account of his date he is probably the son of No. 276, and brother of Callias, No. 269.

279. **Καλλίστρατος**, comic didascalus for Aristophanes in the production of the Daitaleis 427, Babylonians 426, Acharnians 425, Birds 414, and Lysistrata 411. Nothing is known of him as a poet. Falsely called an actor by schol. Arist. Nub. 531: Φιλωνίδης καὶ Καλλίστρατος, οἱ ὕστερον γενόμενοι ὑποκριταὶ τοῦ Ἀριστοφάνους.

280. **Καλλίστρατος**, ὁ κ., victor at the Lenaea ca. 365 B.C., IG. II 977 *i*(l), W. pp. 161, 252. Probably to be restored in IG. II 974 *b*, W. p. 41, Καλλ[ίστρατος], actor of a play by Alexis, as Reisch ZöG. 1907, p. 299, thinks, at the Lenaea; but see under Callippus (1).

281. **Καλλίστρατος**, ὁ κ., victor at the Dionysia ca. 282 B.C., IG. II 977 *b'*(w), W. p. 156.

282. **Καλλίστρατος**, ὁ κ., acted the Philoikeios of Timostratus at the Dionysia in 183 B.C., IG. II 975 *b*, W. p. 72, possibly also in 167 B.C., *ibid.* frag. c, l. 24, Κα[-]; see No. 265.

283. **Καλλίστρατος Ἐξακέστου Θηβαῖος**, as ὁ κωμωδῶν victor at the Amphiararaia at Oropus soon after 86 B.C., IG. VII 419; as κωμωδός at the Charitesia at Orchomenus and at the Homoloia at Orchomenus ca. 100-75 B.C., *ibid.* 3197. Not to be identified with the preceding, cf. Reisch *De mus. cert.*, p. 119 n. 6.

284. **Κάλλων Κάλλωνος**, Athenian, tragic synagonist, representative of the Athenian guild of technitae at Delphi ca. 97 B.C., BCH. XXX (1906), No. 49, p. 278, l. 37. Not in Kirchner.

285. **Καμναγόρας Στράτωνος Μαλλώτης**, as ὁ καινῶν κωμωδῶν victor at the Heraea at Samos second century B.C., JHS. VII (1886), p. 148, Michel 901.

286. **Κανουτίας**, a Greek actor whom Brutus met at Naples, Plut. Vit. Brut. 21: καὶ τῶν περὶ τὸν Διόνυσον τεχνιτῶν αὐτὸς (i. e., Brutus) εἰς Νέαν πόλιν καταβὰς ἐνέτυχε πλείστοις· περὶ δὲ Κανουτίου τινὸς εὐήμεροντος ἐν τοῖς θεάτροις ἔγραφε πρὸς τοὺς φίλους, ὅπως πείσαντες αὐτὸν εἰσαγάγωσιν· Ἑλλήνων γὰρ οὐδένα βιασθῆναι προσήκειν.

287. **Κηφίσιος Ἰστιαεὺς**, κωμωδός at the Dionysia at Delos in 282 and 279 B.C., BCH. VII (1883), pp. 105, 108. Acted the Trimainomenos of Diodorus at the Lenaea in 288 B.C., IG. II 972; identification by Capps *AJA*. IV (1900), p. 88, cf. Wilhelm, p. 61.

288. **Κηφισόδωρος Καλλίου Βοιώτιος**, comic didascalus at the Soteria at Delphi in 272 and 271 B.C., SGDI. 2563, l. 56, 2564, l. 65. In 269 B.C. appears as χορευτὴς κωμικός, *ibid.* 2566, l. 76. Possibly, as Wilhelm p. 154 suggests, [Κηφι]σόδωρος is to be restored in the list of Lenaeae victors IG. II 977 *a'*, date ca. 250 B.C. (The second victory is erased on the stone, see Wilhelm, p. 96.) The same person probably appeared at Delos as κωμωδός in 259 B.C., [Κηφισόδωρ]ος, see No. 538.

289. **Κηφισοκλῆς**, ὁ τ. or ὁ κ., object of a witticism of the tragic poet Sosiphanes (time of Ptolemy Philadelphus), Ath. 453 *a*: καὶ ὁ Σωσιφάνης ὁ ποιητὴς εἰς Κηφισοκλέα τὸν ὑποκριτὴν εἶπεν λοιδορῶν αὐτὸν ὡς εὐρύστομον· 'ἐνέβαλον γὰρ ἄν σου,' φησὶν, 'εἰς τὰ ἰσχία λίθον, εἰ μὴ καταβράναιεν ἔμελλον τοὺς περιεστηκότας.'

290. **Κηφισοφῶν**, ὁ τ. (?), fifth century, Thom. Mag. apud Vit. Eurip.: φωράσας δὲ τὸν αὐτοῦ ὑποκριτὴν Κηφισοφῶντα ἐπὶ τῇ γυναικί. But no one else reports that Cephisophon was an actor. On the contrary, the ancient commentators who identify the *θεράπων* *Εὐριπίδου* Arist. Ach. 395 ff. with

Cephisophon do not think of him as an actor. Völker, p. 167, rightly questions the statement of Thomas Magister and leaves the relationship of Cephisophon to Euripides in doubt.

291. ΚΛ-, IG. II 977 *m'(a')*, W. p. 164, assigned by Reisch ZöG. (1907), p. 306, to the Lenaeon list of comic actors. Doubtful.

292. Κλέανδρος (1), fifth century B. C., said to have been the first actor employed by Aeschylus, Vit. Aesch., p. 121. 80 West.: *ἐχρήσατο δ' ὑποκριτῇ πρώτῳ μὲν Κλεάνδρῳ, ἔπειτα καὶ δεύτερον αὐτῷ προσήψε Μυννίσκον τὸν Χαλκιδέα, τὸν δὲ τρίτον ὑποκριτὴν αὐτὸς ἐξέῤῃρεν, ὡς δὲ Δικαίάρχος ὁ Μεσσήνιος, Σοφοκλῆς.* Of this actor we hear nothing more. If the statement of the Vita is correct, this Cleandrus is to be distinguished with Völker, p. 152 (following Bursian), from Cleandrus (2), who was probably his son.

293. Κλέανδρος (2), ὁ. τ., flourished in the last quarter of the fifth century, Dem. lvii. 18 (c. Eubulides): *διαβεβλήκασιν γάρ μου τὸν πατέρ', ὡς ἐξένιζεν· καὶ ὅτι μὲν ἀλοὺς ὑπὸ τῶν πολεμίων ὑπὸ τὸν Δικελεικὸν πόλεμον καὶ πραθεῖς εἰς Λευκάδα, Κλεάνδρῳ περιτυχὼν τῷ ὑποκριτῇ πρὸς τοὺς οἰκείους ἐσώθη δέῃρο πολλοστῷ χρόνῳ, παραλελοίπασιν.* Thucritus of Halimus was captured in 413 B. C. and restored through the efforts of Cleandrus about the end of the Peloponnesian war, see Kirchner Prosop. No. 7259. Cleandrus must have been an Athenian citizen, cf. Völker, p. 152, engaged at the time in the practice of his profession *ἐπὶ ξάνης*, Westermann ad Dem. Eub. 18, and Völker, p. 152. He cannot have been the actor of Aeschylus, though probably his son. Cleandrus was victor at the Dionysia in 387 B. C., IG. II 971 *d*, Wilhelm Urk., p. 23, Wien. Jahresheft X (1907), p. 39, Capps AJP. XXVIII (1907), p. 182. This was probably one of his last victories. His name is not extant in the Victors'-lists, but is probably to be restored in col. i, l. 10, of IG. II 977 *p(e')*, W. p. 137 (City Dionysia). Wilhelm, p. 139. In 977 *s*, W. p. 145 (Lenaea), his name probably stood in the lacuna in col. i, i. e., between ca. 425 and 400 B. C., though it might be restored in l. 5, where Wilhelm restores [Μυννίσκ]ος II, date ca. 426 B. C.; but the former alternative is more probable.

294. Κλέανδρος (3), apparently an actor, uncertain date, in IG. XII i 125, quoted under No. 69. Kaibel Urk., p. 188, makes him *κωμῳδός*, but Wilhelm, *ibid.* n. 2, expresses doubt.

295. Κλειδημίδης, ὁ. τ. (?), fifth century, Arist. Ran. 791: *νυνὶ δ' ἔμελλεν (Σοφοκλῆς), ὡς ἔφη Κλειδημίδης, ἔφεδρος καθεδεῖσθαι*, and schol. ad loc.: *Καλλίστρατος, ὅτι ἴσως Σοφοκλέους υἱὸς οὗτος, Ἀπολλώνιος δέ, ὅτι Σοφοκλέους ὑποκριτής.* That Cleidemides bore some relation to Sophocles is clear from the passage in Aristophanes; but whether he was an actor associated with Sophocles is doubtful. On this question and on the punctuation and interpretation of Ran. 791 see Völker, pp. 150 ff.

296. Κλείτος, ὁ. τ., victor at the Lenaea ca. 290 B. C., IG. II 977 *w(b')*, W. p. 145. Wilhelm, p. 146, suggests identity with following, but this is doubtful.

297. **Κλεῖτος**, tragic synagonist, member of the guild of technitae of Ptolemais, reign of Ptolemy Philadelphus, BCH. IX (1885), p. 132, Michel 1017, Ditt. Orient. Gr. inscr. 51.

298. **Κλεόδαμας**, ὕ. τ., once victor at the Lenaea ca. 380 B.C., IG. II 977 s, W. p. 145, [ΚΛ]ε[δ]α[μα]ς, due to Wilhelm.

299. **Κλεόδωρος**, τραγῳδός at the Dionysia at Delos in 279 B.C., BCH. VII (1883), p. 108. Κλε[δ-] in IG. II 977 d'(s), W. p. 157, ca. 286 B.C., which Reisch ZöG. (1907), p. 306, has rightly assigned to the Lenaean list of tragic actors, is to be restored Κλε[δωρος-].

300. **Κλεόκριτος**, ὕ. τ. (?), fifth century B.C., Arist. Av. 877: δέσποινα Κυβέλη, στρουθέ, μῆτερ Κλεοκρίτου, and schol. ad loc.: ἐκωμωδεῖτο δὲ ὡς ξένος καὶ δυσγενής. Σύμμαχος προεῖρηκεν ὅτι ξένος καὶ τάχα ὑποκριτής; cf. schol. ad Ran. 1485: κωμωδεῖται καὶ ὡς ξένος καὶ ὡς κόλαξ.

301. **Κλεόμαχος**, ὕ. τ., beginning fourth century B.C., Arist. Eccl. 22: καταλαβεῖν δ' ἡμᾶς ἔδρας ἅς Φυρόμαχος ποτ' εἶπεν, etc.; schol. ad loc.: γράφεται 'ἅς Κλεόμαχος' καὶ φασὶ Κλεόμαχον τραγικὸν ὑποκριτὴν. οὗτος φαίνεται ὑποκρινόμενός ποτε εἰρηκεῖναι 'ἔδρας' ἐν δράματι καὶ ἐσκώφθαι διὰ τὸ κακέμψαν. ὁ δὲ Σφυρόμαχος ψήφισμα εἰσηγήσατο, ὥστε τὰς γυναῖκας καὶ τοὺς ἄνδρας χωρὶς καθέζεσθαι καὶ τὰς ἐταῖρας χωρὶς τῶν ἐλευθέρων.

302. **Κλεόνικος Κλεοκράτου Ῥόδιος**, τραγῳδός, ca. middle of the third century B.C., honored by the Oropians in a proxeny decree IG. VII 275. The name is to be restored in the Athenian Victors'-list IG. II 977 q(d'), W. p. 150, once victor at the Lenaea ca. 265, [Κλεόνικ]ος; Wilhelm reports κ[?]ος I. See No. 525.

303. **Κλεόξενος Ἀχαιοῦ Χαλκιδεύς**, κωμῳδός at the Soteria at Delphi in 272 B.C., SGDI. 2563, l. 62. Appeared as κωμῳδός at the Dionysia at Delos in 268 B.C., BCH. VII (1883), p. 109, cf. Capps TAPA. XXXI (1900), p. 115, and Wilhelm, p. 158. He is mentioned first in his company at Delphi.

304. **Κλέων Κράτωνος Θηβαῖος**, as τραγῳδός, victor at the Soteria at Acaephia soon after 86 B.C., IG. VII 2727. His father Κράτων Κλέωνος Θηβαῖος was victor as rhapsodist at the Amphiarara at Oropus and at the Charitesia at Orchomenus, IG. VII 418, 3195; see Reisch De mus. cert., p. 130.

305. **Κλεώνυμος** [] Ἀχαιός, τραγῳδός at the Soteria at Delphi in 269 B.C., SGDI. 2566, l. 57, Michel 895.

306. **Κλήμης Βυζάντιος**, ὕ. τ., time of Septimius Severus, Philost. Vit. Soph. 2. 27. 2: Κλήμης γὰρ ὁ Βυζάντιος τραγῳδίας ὑποκριτής ἦν μὲν οἷος οὐπω τις τὴν τέχνην, νικῶν δὲ κατὰ τοὺς χρόνους, οὓς τὸ Βυζάντιον ἐπολιορκεῖτο, ἀπῆρει ἀμαρτάνων τῆς νίκης, ὡς μὴ δοκοῖ δι' ἐνὸς ἀνδρὸς κηρύττεσθαι πόλις ὅπλα ἐπὶ Ῥωμαίους ἡρμένη. ἄριστα δὲ αὐτὸν ἀγωνισάμενον κἂν τοῖς Ἀμφικτυονικοῖς ἄθλοις οἱ μὲν Ἀμφικτυόνες ἀπεψηφίζοντο τῆς νίκης δεῖν τῆς προειρημένης αἰτίας, ἀναπηδήσας δὲ ξὺν ὁρμῇ ὁ Ἰππόδωρος, 'οὔτοι μὲν,' εἶπεν, 'ἐρρώσθων ἐπιωρκοῦντες τε καὶ παραγινώσκοντες τοῦ δικαίου, ἐγὼ δὲ Κλήμεντι τὴν νικῶσαν δίδωμι.' ἐφέν-

τος δὲ θατέρου τῶν ὑποκριτῶν (i. e., his rival protagonist) ἐπὶ τὸν βασιλέα, ἠὲδοκίμησε πάλιν ἢ τοῦ Ἱπποδρόμου ψῆφος, καὶ γὰρ δὴ καὶ ἐπὶ τῆς Ῥώμης ἐνίκα ὁ Βυζάντιος.

307. Κράτης Ἀθηναῖος, ὁ κ., the comic poet, who is said to have been an actor for Cratinus before he turned to writing plays, schol. ad Arist. Eq. 537: οὗτος κωμωδίας ἦν ποιητής, ὃς πρῶτος ὑπεκρίνατο τὰ Κρατίνου, καὶ αὐτὸς ποιητὴς ὕστερον ἐγένετο; Anon. De com. Kaibel, p. 7, l. 28: Κράτης Ἀθηναῖος. τοῦτον ὑποκριτὴν φασὶ γεγονέναι τὸ πρῶτον, ὃς ἐπιβέβληκε Κρατίνῳ, πᾶν γελόϊος καὶ ἱλαρὸς γενόμενος. His career as an actor was before 450, in which year he won his first prize as a poet at the City Dionysia, Eusebius Vers. Armen. sub Ol. 82: Crates comicus et Telesila cognoscebantur; Hieronymus: clarus habetur. This date is in accord with his position as a poet in the Victors'-list, IG. II 977 *d(i)*, W. p. 107 (Dionysia); cf. Capps Introduction of Comedy, p. 24, and AJP. XXVIII (1907), p. 195. Völker, p. 168, Kirchner No. 8739.

308. Κράτης, ὁ κ., victor at the Dionysia in 188 B. C., IG. II 975 *a*, col. ii, W. p. 70, and in 183 acted the Milesia of Philemon III, *ibid.* frag. *b*, col. ii, W. p. 72.

309. Κρέων Εὐφάνου Ἀθηναῖος, τραγῳδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 53. He is mentioned first in his company. Kirchner No. 8783.

310. Κριτίας Κλεωναῖος, fictitious name of a tragic actor in Alc. Ep. 3. 12 Schepers (3. 48), quoted under No. 258.

311. Κριτόδημος, ὁ κ., acted the Agnooun of an unknown poet in 169 B. C., and in the same year won the victory, IG. II. 975 *c*, W. p. 76, [Κριτόδ]ημος.

312. Κρίτων Νικοδάμου, Athenian, tragic synagonist, representative of the Athenian guild of technitai at Delphi in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 34. Wilhelm, p. 256, suggests that he is the grandson of the comic poet Criton, IG. II 975 *b*, and son of the comic poet Nicodemus and greatgrandson of the comic actor Nicodemus, *ibid.* frag. *f*; extremely doubtful. Not in Kirchner.

313. Λεοντεὺς Ἀργεῖος, τραγῳδός, first century B. C., Amarantus apud Ath. 343 *e f*: ὀψοφάγος δ' ἦν καὶ Λεοντεὺς ὁ Ἀργεῖος τραγῳδός, Ἀθηνίωνος μὲν μαθητής, οἰκέτης δὲ γενόμενος Ἰόβα τοῦ Μαρουσίων βασιλέως, ὥς φησιν Ἀμάραντος ἐν τοῖς περὶ σκηνῆς, γεγραφέναι φάσκων εἰς αὐτὸν τὸδε τὸ ἐπίγραμμα τὸν Ἰόβαν, ὅτε κακῶς τὴν Ὑψιπύλην ὑπεκρίνατο· 'μή με Λεοντήος τραγικοῦ κεναρῆφαγον ηχος | Λεῖσσων Ὑψιπύλης ἐς κακὸν ἦτορ ὄρα.'

314. Λεπτίνης, ὁ τ., victor at the Dionysia ca. 430 B. C., IG. II 977 *p(e')*, W. p. 137, [Λεπ]τίν[ης-], restored by Wilhelm, who also proposes [Λεπτίν]ης III (ca. 430) in the corresponding Lenaeon list, 977 *r*, W. p. 145; but there is space in the lacuna for fully seven letters; see No. 511 *a*.

315. **Δικύμνιος**, a fictitious name of a tragic actor in Alc. Ep. 3. 12 Schepers (3. 48), based probably on the phrase *Λικυμνίους βόλαις*, Hesych. s. v., derived in turn from the Likymnios of Euripides. The passage is quoted under No. 258.

316. **Λυκίδας Θρασυζένου Ζακύνθιος**, *κωμωδός* at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 49.

317. **Λυκίσκος Λύκου Κεφαλλάν**, *κωμωδός* at the Soteria at Delphi in 271 and 269 B. C., SGDI. 2564, l. 61, 2566, l. 68; victor at the Lenaea ca. 272 B. C., IG. II 977 *γ(u)*, W. p. 153, according to Capps's identification AJA. IV (1900), p. 81. He is both times mentioned first in his company at Delphi.

318. **Λυκόφρων**, *τραγῳδός*, *insec.* Iasos ca. 180–150 B. C., Lebas-Wad. III 256: Κλεάναξ Θεοκλείους χορηγήσας πρότερον (ἐπέδωκε) Λυκόφρονα τὸν τραγῳδὸν καὶ ἡ πάροδος εἶρε δραχμὴν, ἥ δὲ θεὰ ἐγένετο δωρεάν.

319. **Λύκων Σκαρφεύς**, *ύ. κ.*, twice victor at the Lenaea ca. 350 B. C., IG. II 977 *χ(p)*, W. p. 150. Said by Philodemus to be τὸ πᾶν ἐν κωμῳδίᾳ, see under No. 274. He was admired by Alexander, whom he accompanied to Asia, giving exhibitions at Tyre in 332, Plut. Vit. Alex. 29: Λύκωνος δὲ τοῦ Σκαρφεύς εὐημεροῦντος ἐν τῷ θεάτρῳ καὶ στίχον εἰς τὴν κωμῳδίαν ἐμβalόντος αἴτησιν περιέχοντα δέκα ταλάντων, γελάσας ἔδωκε, cf. Plut. Mor. 334 f: κωμῳδοὶ δ' ἦσαν οἱ περὶ Λύκωνα τὸν Σκαρφέα· τούτῳ δ' εἰς τινα κωμῳδίαν, etc. (and the same story), and at Susa in 324, Chares apud Ath. 539 a (quoted under No. 13). Völker, p. 216, thinks that the "Lykon" of Antiphanes was named after the actor, and cites the epigram of Phalaecus, Anth. Pal. xiii. 6: τοῦτ' ἐγὼ τὸ περισσὸν εἰκόνημα, | τοῦ κωμῳδογέλωτος εἰς θρίαμβον, | κισσῶ καὶ στεφάνοισιν ἀμπυκασθέν, | ἔστασ', ὄφρα Λύκωνι σᾶμ' ἐπέιη. | ὅσσα γὰρ κατέπραξε λαμπρὸς ἀνὴρ, | μνάμα τοῦ χαριέντος ἐν τε λίσχῃ | ἐν τ' οἴνῳ τόδε κῆπ' τοῖς ἔπειτα | ἄγκειται, παράδειγμα τᾶς ὀπωπᾶς. Breitenbach De gen. quod. tit. com. Att., p. 58.

320. **Λύκων [Γλαυκ]έτου Ἀθηναῖος**, tragic didascalus at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 46. The father's name was restored by Preuner Delph. Weihgeschenk, p. 74, cf. IG. II 945, l. 19. Possibly Κηφισιεύς, Larfeld Handb. gr. Epigr. II i, p. 177. Not in Kirchner; but cf. No. 9269.

321. **Λυσικράτης**, *ύ. τ.*, acted the Tyro and another tragedy by an unknown poet at the Lenaea in 418 B. C., IG. II 972, col. ii, Τυροὶ TI—, ὑπε: Λυσικράτ[ης]. Wilhelm, p. 52, identifies with the Lysicrates of Arist. Av. 513, cf. schol. ad loc.: ἐνιοὶ δὲ τραγικὸν αὐτόν φασι κλέπτῃν, καὶ σφόδρα ἄσημον, where we should read <ὑποκριτὴν>, κλέπτῃν καὶ, κτλ. Bergk Hermes XVIII (1883), p. 509, would read in Hyp. Eur. Phoen. διὰ Λυσικράτους ἐπὶ— ἄρχοντος instead of ἐπὶ Ναυσικράτους ἄρχοντος; see Wilhelm, p. 62.

322. **Λυσίμαχος Εὐκράτου Βοιώτιος**, *κωμωδός* at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 63. He is mentioned first in his company. The identification proposed by Capps AJA. IV (1900), p. 87 with the following is impossible.

323. **Λυσίμαχος**, ὁ κ., acted at the Dionysia ca. 150 B. C., IG. II 975*h*, which Reisch ZöG. 1907, p. 299, places at the top of the last column, following frag. *d*. Wilhelm, p. 81, recognizes his gravestone in IG. III 2083 (ivy leaves), [Λυ]σίμαχο[s] Ἀπ[ολλοδό]ρου Φλυεύς, γόνοι δὲ]όν. Kirchner No. 9531. Capps loc. cit. proposed to restore [Λυσί]μαχος also ibid., frag. *i* and to identify with this actor; but it now appears (Wilhelm, p. 80) that the date of *i* is considerably earlier, 210-187. [Λυσίμαχ]ος might be restored in frag. *c*, l. 6, 169 B. C.; see No. 540. Wrongly identified by Capps AJA. IV (1900), p. 88, with the comic poet Lysimachus in Luc. Iud. voc. 7.

324. **Μ.**, Athenian, κωμῳδός at Delphi representing the Athenian guild of technitae in 138 B. C., BCH. XXX (1906), p. 273, l. 26.

325. **Μαίσων Μεγαρεὺς**, ὁ κ. on the authority of Aristophanes of Byzantium apud Ath. 659*a b c*: ἐκάλουν οἱ παλαιοὶ τὸν μὲν πολιτικὸν μάγειρον 'μαίσιωνα,' τὸν δ' ἐκτόπιον 'τέττιγα.' Χρύσιππος δ' ὁ φιλόσοφος τὸν μαίσιωνα ἀπὸ τοῦ μασᾶσθαι οἶεται κεκλήσθαι, οἷον τὸν ἀμαθῆ καὶ πρὸς γαστέρα νενευκότα, ἀγνοῶν ὅτι Μαίσων γέγονεν κωμῳδίας ὑποκριτῆς Μεγαρεὺς τὸ γένος, ὃς καὶ τὸ προσωπεῖον εἶρε τὸ ἀπ' αὐτοῦ καλούμενον 'μαίσιωνα,' ὥς Ἀριστοφάνης φησὶν ὁ Βυζάντιος ἐν τῷ περὶ προσώπων, εὐρεῖν αὐτὸν φάσκων καὶ τὸ τοῦ θεράποντος πρόσωπον, καὶ τὸ τοῦ μαγείρου. καὶ εἰκότως καὶ τὰ τούτοις πρέποντα σκώμματα καλεῖται 'μαίσιωνικά.' . . . τὸν δὲ Μαίσιωνα Πολέμων ἐν τοῖς πρὸς Τίμαιον ἐκ τῶν ἐν Σικελίᾳ φησὶν εἶναι Μεγάρων καὶ οὐκ ἐκ τῶν Νισαίων. Hesych. s. Μαίσων and Τέττιξ, Eustath. ad Od. 14. 78, p. 1751. 53, are derived from the same source as Athenaeus. On the comic mask Μαίσων see Rankin Rôle of the Μάγειροι, etc. (Chicago, 1907), pp. 13 ff.

326. **Μακαρεὺς Λακιάδης**, ὁ τ., (or poet?) tit. sep. IG. II. 2263, fourth century B. C.: Μακαρεὺς Λακιάδης. Ἀρχέβιος. | εἴ σε τύχῃ προὔπεμψε καὶ ἡλικίας ἐπέβησεν, | ἐλπίδι γ' ἦσθα μέγας τῷ τε δοκεῖμ, Μακαρεῦ. | ἡνίοχος τέχνης τραγικῆς Ἑλλησιν ἔσεσθαι, | σωφροσύνη δ' ἀρετῇ τε οὐκ ἀκλεῖς ἔθανες. "Macareus histrio fuit tragicus," Kaibel Epig. Gr. 39. Cf. No. 192 above. Kirchner No. 9654.

327. **Μενέδημος**, τραγῳδός at the Dionysia at Delos in 171 B. C., BCH. IX (1885), p. 147.

328. **Μενεκλῆς**, ὁ κ., once victor at the Lenaea ca. 260 B. C., IG. II 977 *y(u)*, W. p. 153, identified by Capps AJP. XX (1899), p. 403, AJA. IV (1900), p. 82, with the Menecles who appeared at the Dionysia at Delos as κωμῳδός in 280 B. C., BCH. VII (1883), p. 107. The restoration [Μενε]-κλῆς Διοκλέους Ἀθηναῖος, κωμῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 59, is less probable than [Πολυ]κλῆς, both proposed by Capps TAPA. XXXI (1900), p. 126. See No. 406.

329. **Μενεκράτης**, ὁ τ., thrice victor at the Dionysia ca. 432 B. C., IG. II 977 *p(e')*, W. p. 137, restored by Wilhelm [Μενεκ]ράτης, once victor at the Lenaea ca. 431, 977*r*, W. p. 145. Wrongly identified by Wilhelm, p. 21, with the tragic poet of IG. II 972, col. ii.

330. **Μενεκράτης Ποτειδαίου Μεγαρεύς**, comic didascalus at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 61. Possibly the *κωμωδός* at the Dionysia at Delos in 259 B. C., see No. 331.

331. **Μενεκράτης**, *κωμωδός* at the Dionysia at Delos in 259 B. C., BCH. VII (1883), p. 113, where **Μενεκράτης ος Σίφνιος** is reported. But the ethnicon does not belong to **Μενεκράτης**, who was rather the Megarian (No. 330 above) or an Argive (cf. **Σίμακος Μενεκράτου Ἀργεῖος**, No. 435), Capps TAPA. XXXI (1900), p. 118.

332. **Μενεκράτης Ἀσσυρίου Συλλεύς**, *κωμωδός περιοδονεῖκης παράδοξος*, time of Caracalla, IG. IV 6829, l. 23, probably a decree of the Teian technitae whose seat was at Lebedos.

333. **Μέντωρ Πρωτογένους**, Athenian, tragic synagonist representing the Athenian guild of technitae at Delphi in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 33.

334. **Μηνόδοτος Ἑστιαίου Σφήττιος**, *κωμωδός*, tit. sep., middle second century B. C., IG. II 2578. Kirchner No. 10113.

335. **Μηνόδοτος Μητροδώρου Περγαμηνός**, as *ὑ. κωμωδιῶν* victor at the Romaea at Magnesia ca. middle second century B. C., acting a play of Diomedes in a contest of new plays, Kern Inschr. v. Magn. 88 b. Cf. **Ἀθηναιος Μητροδώρου Περγαμηνός**, IG. II 3261.

336. **Μητρόδωρος**, *τραγωδός*, member of the guild of technitae at Ptolemais, reign of Ptolemy Philadelphus, BCH. IX (1885), p. 132, Michel 1017, Ditt. Orient. Gr. Inscr. 51.

337. **Μητρόδωρος Τ . . .**, apparently a comic actor, uncertain date, insc. Lebedos, BCH. XVIII (1894), p. 216: **Μητρόδωρος Τ** under a comic mask. His son apparently is **Μη]τροδώρου Λεβέδιος**, subject of a Teian decree referring to Dionysiac exhibitions by him, CIG. 3089.

338. **Μητρόδωρος Ἡ.**, Athenian, tragic synagonist representing the Athenian guild of technitae at Delphi in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 33. Not in Kirchner.

338 a. **Μητρόδωρος**, *τραγωδός*, uncertain date, insc. Teos, Lebas-Wad. III, 92, quoted under No. 180.

339. **Μιλτιάδης**, *κωμωδός* of the time of Hadrian, mover of a decree of technitae, insc. Ancyra IGRR. III 210: [εἰς]ηγησαμένου Μιλ[τιά]δου κωμ[ψ]-δοῦ ἀν[δρὸς σε]βαστονεῖκου.

340. **Μίρων**, *ὑ. τ.*, twice victor at the Lenaea ca. 385 B. C., IG. II 977 s, W. p. 145.

341. **Μνησιθέος** ἐ[νικα?] — — [τ]ὰ δεύτερα [ὑποκρινόμενος? IG. XII ii 125 b, date and restorations uncertain; Wilhelm, p. 206.

342. **Μνησιλοχος Εὐριπίδου Φλυεύς**, *ὑ. τ.*, second son of Euripides, was a tragic actor according to Vit. Eur., p. 134. 26 West.: καὶ υἱὸς κατέλιπε τρεῖς, Μνησαρχίδην μὲν πρῶτον ἔμπορον, δεύτερον δὲ Μνησίλοχον ὑποκριτήν. cf. ibid., p. 139. 25. Welcker Gr. Trag., p. 82, thought that he brought out some of his father's plays, but there is no evidence for this. Völker, p. 163. Kirchner No. 10330.

343. Μνησιφῶν Εὐφραγόρου Τροιζήνιος, τραγῳδός at the Soteria at Delphi in 271 B. C., SGDI. 2564, l. 52.

344. Μοιραγένης Ἀναξίλου Κασσανδρεὺς, τραγῳδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 55.

345. Μοίριος, κωμῳδός, by the technitae of Asia and the Hellespont νημαθείς σὺν τῇ ὑπηρεσίᾳ ἐπιτελεῖσθαι τοὺς τῶν Διονυσίων τῶν ἐν Ἰάσῳ ἀγῶνας, ca. 151 B. C., insc. Teos, Lebas-Wad. III 281, Michel 1014.

346. Μόλων, ὁ τ., latter part fifth century. Dem. 19. 246: τοῦτο δὲ τὸ δρᾶμ' (i. e., Euripides' Phoinissai) οὐδεπώποτ' οὔτε Θεόδωρος οὔτ' Ἀριστόδημος ὑπεκρίναντο, . . . ἀλλὰ Μόλων ἡγωνίζετο καὶ εἰ δὴ τις ἄλλος τῶν παλαιῶν ὑποκριτῶν. From this it appears that Molon belonged to the generation before Theodorus and Aristodemus, whose activity may be placed from ca. 380 on; he may possibly have been a contemporary of Euripides in his later years. So Völker, p. 163 ff. He was of large bodily size, cf. Arist. Ran. 55: "πόθος; πόσος τις;" "μικρός, ἡλίκος Μόλων," and schol. ad loc.: παῖζει· ἔστι γὰρ μεγαλόσωμος ὁ Μόλων. Since he was alive in 405, it is possible that he acted the Phoinissai of Euripides at its first performance in 408, and from Arist. Ran. 52 ff. it is possible that he acted also the Andromeda, produced in 411. Didymus and Timarchidas knew of a tragic actor of this period, but Didymus was in doubt whether the allusion in Arist. Ran. 55 was to him or to another person of the name, schol. ad loc.: Δίδυμός φησιν ὅτι δύο Μόλωνές εἰσιν, ὁ ὑποκριτὴς καὶ ὁ λωποδύτης· καὶ μᾶλλον τὸν λωποδύτην λέγει, ὅς ἐστι μικρὸς τὸ σῶμα. Τιμαρχίδας δὲ τὸν ὑποκριτὴν λέγεσθαι νυνὶ Μόλωνα. Cf. Suidas s. Μόλων and μικρὸς ἡλίκος Μόλων. The number of his victories is not recorded, but his name probably stood in the lacuna in IG. II 977 p(e') and r. Wilhelm, p. 143, suggests its restoration in r, l. 4.

347. Μόνιμος, ὁ κ., acted the Choregoun of Paramonus at the Dionysia in 169 B. C., and as κωμῳδός brought out the Phasma of Menander as παλαιά in 167, acting in the same year the Aitolos of Criton, IG. II 975 c, W. p. 76.

348. Μοσχιανὸς Σμυρναῖος, κωμῳδός, insc. Frascati IG. XIV 1860, Kaibel Epig. Gr. 604, IGRR. I 396: Σμυρναῖος Μοσχιανός, ἐπεὶ ἔθανον, ἐνθάδε κείμει, | κωμῳδός καὶ τοῦτο διακρίνει γε τὸ σῆμα· | Μαρκιανὸς δὲ μ' ἔθαψε καὶ ἐκήδενσεν, ὁδεῖται, μήτε νεκρὸν προλιπῶν, μήτ' ἐν ζωῷς ἔτ' ὄντα. | νοσφισθεὶς βιότου δὲ τέλος καὶ μοῖραν ἔτλησα.

349. Μοσχίων Εὐβόλου Γαργαρεύς, comic didascalus at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 61. Identified by Capps AJA. IV (1900), p. 80, with Μ]οσχίων, twice victor at the Lenaea as ὑποκριτὴς κωμικός ca. 300 B. C., IG. II 977 y(u), W. p. 153.

350. Μοσχίων Ἐπαινέτου Ἀρκάς, tragic didascalus at the Soteria at Delphi in 271 B. C., SGDI. 2564, l. 59. See under No. 398.

351. Μυννίσκος Χαλκιδεὺς, ὁ τ., flor. third quarter fifth century. Said to have been an actor for Aeschylus, Vit. Aesch. p. 121. 80 West

ἐχρήσατο δ' ὑποκριτῇ πρώτῃ μὲν Κλεάνδρῳ, ἔπειτα καὶ δεύτερον αὐτῷ προσῆψε Μυννίσκον τὸν Χαλκιδέα· τὸν δὲ τρίτον ὑποκριτὴν αὐτὸς ἐξεῦρεν, ὡς δὲ Δικαίάρχος ὁ Μεσσήνιος, Σοφοκλῆς. A Mynniscus of Chalcis was ridiculed by Plato comicus (flor. 420–400), Ath. 344 d: Μυννίσκος ὁ τραγικός ὑποκριτῆς κωμωδεῖται ὑπὸ Πλάτωνος ἐν Σύρφακι ὡς ὀψοφάγος οὕτως (I 642 Koek). ὁδὶ μὲν Ἀναγυράσιος ὀρφῶς ἐστί σοι. | οἶδ', ᾧ φίλος Μυννίσκος ὁ Χαλκιδεύς. A Mynniscus appears in the City list of victors, IG. II 977 p(e'), W. p. 137, in a position which implies ca. 445 for his first victory, and is restored by Wilhelm in the Lenaeon list 977 r, W. p. 145, ca. 427 B. C. This might, however, be [Κλεάνδρ]ος, or some other name, as well as [Μυννίσκ]ος. Finally, a Mynniscus was victor at the Dionysia in 422 B. C., IG. II 971 c, W. p. 21. It is a question whether we have to do with two tragic actors of the name or with only one. But since it is undeniable that the actor whom Aeschylus used toward the end of his life was in all probability the victor of ca. 445, and may perfectly well have been the victor of 422 and the person ridiculed by Plato in one of his earliest plays, it is better, with Völker, pp. 154 ff., Wilhelm, p. 22, and others not to assume two actors of the name; but cf. Kaibel Urk., p. 188. Völker adds the argument that Aristotle seems to have known but one, Poet. 26. 1461 b 34: ὡς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν ψοντο ὑποκριτάς, ὡς λίαν γὰρ ὑπερβάλλοντα 'πίθηκον' ὁ Μυννίσκος τὸν Καλλιπιδὴν ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν. Callippides, who was victor at the Lenaea in 418 B. C., was clearly of a later generation than Mynniscus. It is therefore doubtful if the latter's name is to be restored in the Lenaeon Victor's-list with Wilhelm for a first victory as late as 427 B. C., one line above Callippides. Mynniscus is mentioned by Plut. Mor. 348 f among the glories of ancient Athens; see under No. 230.

352. Τιβέριος Κλαύδιος Μυρισμὸς Σμυρναῖος καὶ Μάγνης, insc. Magn. Kern Inschr. v. Magn. 165: ἡ βουλὴ καὶ ὁ δῆμος ἐτείμησεν Τ. Κ. Μ. Σ. καὶ Μ. τραγικῆς ἐνρῦθμον κεινήσεως ὑποκριτὴν καὶ διὰ τὴν τοῦ ἥθους κόσμῳ ἀναστροφὴν.

353. Μύρων Φιλεταίρου, Athenian, comic synagonist representing the Athenian guild of technitai at Delphi in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 31. Cf. Μύρων Λευκονοεύς, κῆρυξ at Delos 100 B. C., IG. II 985 e 44, Kirchner No. 10505.

354. Ν-, ὡς τ., victor at the Lenaea ca. 325 B. C., IG. II 977 u(z), W. p. 145. Possibly, as Wilhelm suggests, Ν[υκόςτρατος-], No. 369.

355. Ναυσικράτης, ὡς κ., victor at the Lenaea ca. 348 B. C., IG. II 977 x(p), W. p. 150, as restored by Köhler. Aeschines i. 98 (345 B. C.) refers to a Ναυσικράτῃ τῷ κωμικῷ ποιητῇ, who is the poet mentioned in IG. II 977 mn, second quarter of the fourth century. The correction proposed by Franke of ποιητῇ to ὑποκριτῇ is therefore wrong. There is also no reason to identify the actor with the poet, with Wilhelm, p. 150. If [Ναυ]σ[κράτης] is to be restored in IG. II 974 b (Lenaeon), W. p. 42, it is probably the poet.

356. **Ναύσων**, ὕ. τ., once victor at the Lenaea ca. 227 B. C., IG. II 977 *q(d')*, W. p. 141, identified by Reisch ZöG. 1907, p. 306, as belonging to the list of Lenaeian tragic actors.

357. **NI** (**Ni-** or **Ne-**), ὕ. τ., victor at the Dionysia ca. 400 B. C., IG. II 977 *p(e')*, W. p. 137.

358. **NI** (**Ni-** or **Ne-**), ὕ. τ., victor at the Lenaea ca. 225 B. C., IG. II 977 *o'(n)*, W. p. 166, identified by Reisch ZöG. 1907, p. 306, as belonging to the Lenaeian list of tragic actors. The traces of this name are not reported by Wilhelm to the right of Echetus, but see Capps AJP. XX, p. 399, n. 3.

358 *a*. **Νεοκλῆς Εὐδήμου Ἀργεῖος, τραγωδός** at the Soteria at Delphi in 271 B. C., SGDI. 2564, l. 56.

359. **Νεοπτόλεμος Σκύριος**, ὕ. τ., floruit fourth century B. C. He was a native of Scyros, schol. ad Dem. 5. 6: ὁ Νεοπτόλεμος Σκύριος ἦν καὶ τραγωδίας ὑπεκρίνατο. For his date we have three main facts: (1) He won a single victory at the Lenaea ca. 360 B. C., IG. II 977 *t(o)*, W. p. 145. He evidently exhibited mainly at the Dionysia. (2) He became a confidant of Philip of Macedon between his accession in 359 and 347, Hyp. Dem. 19. 2 (quoted under No. 62). His reputation as an actor must have been well established before he was invited to give exhibitions at the court. (3) He appeared at the Dionysia of 341 and 340, winning the prize in 341, IG. II 973, W. p. 40: in 341 he brought out the Iphigeneia of Euripides as *παλαιά* and acted the Athamas of Astydamos, the [. . . ε]κ of Euaretus, and the Peliades of Aphareus; in 340 he brought out Euripides' Orestes as *παλαιά* and acted the Lykaon of Astydamos, the Oidipous of (probably) Philocles, and the [. . . λ]η of Euaretus. After this time we hear nothing more of him unless the story of Diod. Sic. 16. 92 is to be credited, that he took part at Aegae in the wedding festivities of Cleopatra and Alexander Epirotes in 336 B. C.: ἐν γὰρ τῷ βασιλικῷ πύτῳ Νεοπτόλεμος ὁ τραγωδός, πρωτεύων τῇ μεγαλοφωνίᾳ καὶ τῇ δόξῃ, προστάξαντος αὐτῷ τοῦ Φιλίππου προενέγκασθαι τῶν ἐπιτετευγμένων ποιημάτων καὶ μάλιστα τῶν ἀνηκόντων πρὸς τὴν κατὰ τῶν Περσῶν στρατείαν, ὃ μὲν τεχνίτης κρίνας οἰκεῖον ὑποληφθῆσθαι τὸ ποίημα τῇ διαβάσει τοῦ Φιλίππου, etc. The following story is related of Neoptolemus after the murder of Philip, the day after the above episode, Stob. Flor. 98. 70, III, p. 233 Mein.: Νεοπτόλεμον τὸν τῆς τραγωδίας ὑποκριτὴν ἤρετό τις τί θαυμάζοι τῶν ὑπ' Αἰσχύλῳ λεχθέντων ἢ Σοφοκλέους ἢ Εὐριπίδου· ὁ δὲ οὐδὲν μὲν τούτων εἶπεν, ὃ δ' αὐτὸς ἐθεάσατο ἐπὶ μείζονος σκηνῆς, Φίλιππον ἐν τοῖς τῆς θύγατρος Κλεοπάτρας γαμοῖς πομπεύσαντα καὶ τρισκαίδεκατον θεὸν ἐπικληθέντα, τῇ ἐξῆς ἐπισφαγέντα ἐν τῷ θεάτρῳ καὶ ἐρριμμένον. The play that he was about to act at the time of the murder seems to have been the Kinyras (Nauck frag. adesp., p. 838), Joseph. Antiq. Iud. 19. 94: καὶ γὰρ μῦθος εἰσάγεται . . . , ὃ τ' ὀρχηστῆς δράμα εἰσάγει Κινύραν, . . . καὶ ὁμολογεῖται δὲ καὶ τὴν ἡμέραν ἐκείνην γενέσθαι ἐν ᾗ Φίλιππον τὸν Ἀμύντου Μακεδόνων βασιλέα κτείνει Πανσανίας εἰς τῶν ἐταίρων εἰς τὸ θέατρον εἰσόντα. Cf. Suet.

Calig. 57: *pantomimus Mnestor tragoediam saltavit quam olim Neoptolemus tragoedus ludis quibus rex Macedonum Philippus occisus est egerat*. There is nothing chronologically improbable in this account. But Tertullian *De anima* 46: *Neoptolemus tragoedus apud Rhoiteum Troiae sepulcrum Aiacis monitus in somnis ab ipso ruina liberat at cum lapidum senia deponit, dives inde auro redit*, seems to have confounded the actor with the companion of Alexander of whom Arrian *Anab.* 2. 27. 9 speaks, as Völker, p. 210, surmised. Neoptolemus seems not to have been one of the large number of famous actors whom Alexander took to Asia; his activity was probably ended before then. But it is hardly probable that his name is to be restored in the Dionysian Victors'-list, IG. II 977 *p(e')*, W. p. 137, where Capps *AJP.* XX (1899), p. 403, reported NI, Wilhelm N?I. The date of his first victory would then have been ca. 390, which is far too early in view of the other chronological data. His name is restored as victor in 341 B. C. in IG. II 971 *f*, W. p. 27, on the basis of 973, l. 15. That he was made an Athenian citizen is probable in view of his influence in bringing them to accept the peace with Philip, Hyp. Aesch. 2: *Ἀθηναῖοι Φιλίππῳ πολεμήσαντες, ὕστερον ἐπέισθησαν ὑπὸ Ἀριστοδήμου καὶ Νεοπτολέμου καὶ Κτησιφῶντος εἰρήνην πρὸς αὐτὸν ποιήσασθαι*, Dem. 5. 6: *πάλιν τοίνυν, ὦ ἄνδρες Ἀθηναῖοι, κατιδὼν Νεοπτόλεμον τὸν ὑποκριτὴν, τῷ μὲν τῆς τέχνης προσχῆματι τυγχάνοντ' ἀδείας, κακὰ δ' ἐργαζόμενον τὰ μέγιστα τὴν πόλιν, καὶ τὰ παρ' ὑμῶν διοικοῦντα Φιλίππῳ καὶ πρυτανεύοντα, . . . καὶ οὐκέτ' ἐν τοῦτοις αἰτίας σομαι τοὺς ὑπὲρ Νεοπτολέμου λέγοντας (οὐδὲ εἰς γὰρ ἦν), ἀλλ' αὐτοὺς ὑμᾶς· εἰ γὰρ ἐν Διονύσου τραγῳδοῦς ἐθεάσασθε, ἀλλὰ μὴ περὶ σωτηρίας καὶ κοινῶν πραγμάτων ἦν ὁ λόγος, οὐκ ἂν οὕτως οὐτ' ἐκείνου πρὸς χάριν οὐτ' ἐμοῦ πρὸς ἀπέχθειαν ἠκούσατε*. For a full interpretation of this passage, which implies a high compliment to Neoptolemus as an actor (of old plays), see above, pp. 6 f., and schol. ad loc. quoted there. Though he acted as a messenger from Philip, Dem. 19. 315 (quoted under No. 62), he seems never to have been appointed on an Athenian embassy. After the peace he was under suspicion at Athens, sold his property there, and went to Macedonia, Dem. 5. 8; but this was either after 340 or else his stay was not permanent, cf. IG. II 973 above. Except for the record of this inscription we are not informed as to the rôles he played. On Ischandrus the tragic actor and apparently his son, see under No. 264. It is reported by Vit. X. Orat. 844 *f* of Demosthenes: *τοῦ δὲ πνεύματος αὐτῷ ἐνδέοντος, Νεοπτολέμῳ τῷ ὑποκριτῇ μυρίας δούνας, ἔν' ὅλας περιόδους ἀπνεύστως λέγῃ*, cf. Photius *Bibl.*, p. 493 *a*, l. 21, Bekk.: *Νεοπτολέμῳ τῷ ὑποκριτῇ μυρίας ἔδωκεν ἵνα αὐτῷ συνασκήσῃ τὸν τόνον τοῦ πνεύματος*. Whether the dedication on the acropolis, of which Polemon apud Ath. 472 *c* speaks, was by the actor is uncertain: *τὰ χρυσὰ θηρίκλεια ὑπόβρυλα Νεοπτόλεμος ἀνέθηκεν*. Schäfer *Dem. u. s. Zeit* I. 2, pp. 246 ff. Kirchner No. 10647. Völker, pp. 207 ff.

360. **Νεοπτόλεμος**, τραγῳδός, Athenian, ambassador of the Athenian *technitai* to the Amphictyonic Council in 278 B. C., IG. II 551, l. 38,

Michel 1009: *μος τραγῳδός*. Another copy of the same decree BCH. XXIV (1900), p. 82, where the full name is preserved. Kirchner No. 10647 fin.

360 *a*. **Nero**, the Roman Emperor **Claudius Caesar**, added to his passion for celebrity as a singer and musician the ambition to be a great tragic actor. He seems to have given performances at Rome, but his career as an actor culminated at the time of his journey to Greece in 67 A. D. He introduced a musical contest into the Isthmian and Olympian games against the custom and seems to have caused the latter to be deferred for one year to suit his convenience, Eusebius Vers. Arm. s. Ol. 211, cf. Suet. Nero 22. The fullest account is found in Cassius Dio 63. 9 ff.: ἐδεῖτο ὡς δραπέτης, ἐποδηγέιτο ὡς τυφλός, ἐκίει, ἔτικτεν, ἐμαίνετο, τόν τε Οιδίποδα καὶ τὸν Θυέστην, τόν τε Ἡρακλέα καὶ τὸν Ἀλκμαίωνα, τόν τε Ὀρέστην ὡς πλήθει ὑποκρινόμενος καὶ τὰ γε πρόσωπά ποτε μὲν αὐτοῖς ἐκείνους, ποτὲ δὲ καὶ ἑαυτῷ εἰκασμένα ἔφερε, τὰ γὰρ τῶν γυναικῶν πάντα πρὸς τὴν Σαβίαν ἐσκεύαστο. Gained the titles *πυθιονίκης*, *ὀλυμπιονίκης*, *περιοδονίκης*, *παντονίκης*, *ibid.* 10. On his acting of the rôles of Herakles and Kanake the following anecdote, *ibid.*: εἰς μὲν τις στρατιώτης, ἰδὼν αὐτὸν δεδεμένον, ἠγανάκτησε καὶ προσδραμὼν ἔλυσεν. ἕτερος δέ, ἐρομένου τινός 'τί ποιεῖ ὁ αὐτοκράτωρ;' ἀπεκρίνατο ὅτι 'τίκει'· καὶ γὰρ τὴν Κανάκην ὑπεκρίνατο. Suet. Nero 21: *tragoedias quoque cantavit personatus*, *heroum deorumque, item heroidum ac dearum personis effectis ad similitudinem oris sui, et feminae prout quamque diligeret. inter cetera cantavit Canacam parturientem, Oresten matricidam, Oedipodem excoecatam, Herculem insanum.* Philost. Vit. Apoll. 4. 24 says: ἐνίκα δὲ καὶ τραγῳδοῦς ἐν Ὀλυμπίᾳ, and alludes to the rôles of Creon, Oedipus, Oenomaus, and Cresphontes. Luc. Nero 8 (quoted under No. 211) tells how Nero's jealousy of a rival tragic actor at the Isthmia caused the latter's death. Philost. Vit. Apoll. 5. 7 relates the following anecdote in connection with Nero's tour of Greece: ἐπειδὴ καὶ αἱ Πυθικαὶ ἥδη ἀπηγγέλλοντο, τραγῳδίας ὑποκρῆτης τῶν οὐκ ἀξιουμένων ἀνταγωνίζεσθαι τῷ Νέρωνι, ἐπήγει τὰς ἐσπερίους πόλεις ἀγείρων, καὶ τῇ τέχνῃ χρώμενος ἠὲδοκίμει παρὰ τοῖς ἥττον βαρβάροις, πρῶτον μὲν δι' αὐτὸ τὸ ἡκεῖν παρ' ἀνθρώπους οἱ μήπω τραγῳδίας ἤκουσαν, εἴτ' ἐπειδὴ τὰς Νέρωνος μελωδίας ἀκριβοῦν ἔφασκε. παρελθὼν δὲ ἐς τὰ Ἰσθια φοβερὸς μὲν αὐτοῖς ἐφαίνετο καὶ ὃν ἐσιώπα χρόνον ἐπὶ τῆς σκηνῆς, καὶ ὁρῶντες οἱ ἄνθρωποι βαδίζοντα μὲν αὐτὸν μέγα, κεχηγόντα δὲ τοσοῦτον, ἐφειστώτα δὲ ὀκρίβασιν οὕτως ὑψηλοῖς τερατώδῃ τε τὰ περὶ αὐτὸν ἐσθήματα, οὐκ ἄφοβοι ἦσαν τοῦ σχήματος, ἐπεὶ δ' ἐξάρας τὴν φωνὴν γεγωνὸν ἐφθέγγετο, φυγῇ οἱ πλείστοι ὄχοντο, ὥσπερ ὑπὸ δαίμονος ἐμβοηθέντες.

361. **Νικ-**, ὕ. τ., victor at the Lenaea ca. 322 B. C., IG. II 977 *t*(o), W. p. 145; might be **Νικ[όστρατος]** No. 369 (Wilhelm); but the date is somewhat too late.

362. **Νίκανδρος**, ὕ. τ. or κ., uncertain date, Philodemus *De mus.* 4. 14, p. 80 Kemke, as emended by Wilamowitz *Hermes* XXXVII (1902), p. 305: after refuting a statement of Diogenes of Babylon about Agathon and Democritus he continues: οὐδὲ Νίκανδρος ὁ ὕ[π]οκ[ριτῆς] τοῦτο παρέστησε

διὰ τῶν [ἔργων], ἀλλ' ἐπλάνησεν εἶπερ ἄρα. This refers back to i. 28, p. 16 K.: Νίκανδρος δὲ τὸν [ὑποκριτὴν] ἐπιδεικνύμεν[ον ταῦτα τοῖς] ἔργοις διδάξ[αι]. Either the comic poets or Diogenes were responsible for his reputation for lasciviousness, cf. Wilamowitz, loc. cit. The association of his name with those of Agathon and Democritus suggests an early date, and makes probable the restoration Νί[κανδρος-] in IG. II 977 *p* (e'), W. p. 137, date ca. 390 B. C.

363. Νικόδημος, ὁ κ., acted the Erchieis of an unknown poet at the Dionysia in ca. 212 B. C., and was victor the same year, IG. II 975 *f*, Ἐρχιεῦσι [ὑπε Νικόδη]μος, [ὑπο: Νικόδημος ἐνίκα], see p. 52 above. Two years later acted the Ἄπε- of Aristocrates, *ibid.*, l. 7, as restored by Wilhelm, p. 68: [ποη Ἀριστο]κράτης Ἄπε- ὑπε Νικόδημος. Not to be confounded with the comic poet of the second century in IG. II 977 *o*(*m*), W. p. 134, which Reisch ZöG. 1907, p. 305, wrongly assigns to the Lenaeon list of comic actors.

364. Νικόλαος Ἑπειρώτης, τραγῳδός (δῖς) at the Dionysia at Delos in 279 B. C., BCH. VII (1883), p. 108.

365. Νικόλαος, ὁ κ., acted the Homonoia of Agathocles at the Dionysia in 155 B. C., IG. II 975 *d*, W. p. 77. Victor in 158 B. C., *ibid.* Wilhelm, p. 256, makes the doubtful suggestion that he is the father of Alexander s. Nicolaus, an Athenian, singer at Delphi in 138 B. C., BCH. XXX (1906), No. 48, p. 272, l. 15.

366. Νικόμαχος, ὁ τ., victor at the Dionysia ca. 448 B. C., IG. II 977 *p*(e'), W. p. 137. Identified with Nicomachus mentioned in Arist. Ran. 1506 (καὶ δὸς τουτὶ Κλεοφῶντι φέρων, καὶ τουτουσὶ τοῖσι πορισταῖς, Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ) by Capps AJP. XXVIII (1907), p. 90, cf. schol. ad loc.: οὐδὲ γὰρ ὁ Νικόμαχος (sc. τῶν ποριστῶν ἦν), ἀλλὰ ἡ τοι ὁ τραγικὸς ὑποκριτής, ἣ ὁ πολίτης.

367. Νικόμαχος Πολυκλείδου Βοιωτίας, κωμῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 54.

368. Νικόστρατος, ὁ τ., thrice victor at the Lenaea ca. 425 B. C., IG. II 977 *s*, restored by Wilhelm, p. 145 [Νικόστρα]τος III. Restored by Wilhelm also as the victor at the Dionysia in 399 B. C. in IG. II 971 *c*, [ὑποκριτὴς Νικόστρ]ατος, Wien. Jahresheft X (1907), p. 39. Nicostratus was one of the famous actors of the fifth century. Plutarch mentions him with Callipides, Mynniscus, Theodorus, and Polus as one of the glories of ancient Athens, Mor. 348 *f*, quoted under No. 230. He and Callipides were regarded as having reached the pinnacle of perfection in tragic acting as Lycon in comic, and his greatest success seems to have been in messenger-roles. Cf. Philodemus De rhet., p. 197, l. 7, Sudhaus: Καλλιπιδί[δης] δὲ καὶ Νεϊκόστρατος—ἐγὼ φήσ[ω]—τὸ πᾶν ἐν τραγῳδίᾳ, and the proverb ἐγὼ ποιήσω πάντα κατὰ Νικόστρατον, Schneidewin-Leutsch Paroem. Gr. I, p. 395: ὁ Νικόστρατος τραγικὸς ὑποκριτὴς δοκῶν κάλλιστα εἰρηκέναι, and provn. Coislin. 124: ἐπὶ τῶν ὀρθῶς πάντα ποιούντων. ἦν γὰρ ὁ Νικόστρατος ὑποκριτὴς τραγικὸς,

ἄριστος καὶ μάλιστα ἐν ταῖς τῶν ἀγγέλων ἐπαγγελίαις. ὅθεν καὶ τινες εἶπον “ἐγὼ τοι φράσω πάντα κατὰ Νικόστρατον.” Suidas s. ἐγὼ ποιήσω falsely says: κωμωδίας ἦν ὑποκριτής. Polyaeus 6. 10 relates that Alexander, phrurarch of Aetolia, hired τῶν ἀπ’ Ἰωνίας τοὺς ἀρίστους ἀγωνιστάς, αὐλητὰς μὲν Θέρσανδρον καὶ Φιλόξενον, ὑποκριτὰς δὲ Καλλιπίδην καὶ Νικόστρατον. See full passage under No. 274. This was before 392 B. C., Völker, p. 177, cf. Xen. Hell. 4. 8. 18. His recitation of tetrameter lines to the accompaniment of the flute seems to have been especially pleasing. Xen. Symp. 6. 3: ἡ οὖν βούλεσθε, ἔφη, ὥσπερ Νικόστρατος ὁ ὑποκριτής τετράμετρα πρὸς τὸν αὐλὸν κατέλεγεν, οὕτω καὶ ὑπὸ τὸν αὐλὸν ὑμῖν διαλέγωμαι. Meineke I, p. 347.

369. Νικόστρατος, ὁ. τ., brought out a play of Euripides as παλαιά at the Dionysia in 339 B. C., IG. II 973, l. 32. Plausibly restored by Wilhelm, p. 26, in IG. II 971 f as victor at the Dionysia in 331 B. C., [ὑποκριτής] Νικ[όστρατος?]. Probably to be restored with Wilhelm, p. 145, in the Lenaeon list of victors in IG. II 977 *u(z)* N[ικόστρατος-], ca. 330 B. C.; or below Νικ[όστρατος-], ca. 322 B. C., which is somewhat too late.

370. Νικόστρατος Κασσανδρεὺς, τραγῳδός at the Dionysia at Delos in 282 B. C., BCH. VII (1883), p. 105.

371. Νικόστρατος, tragic synagonist, ambassador of the technitae of Asia and the Hellespont to the people of Iasos ca. 151 B. C., Lebas-Wad. III 281, Michel 1014.

372. Νικόστρατος Φιλοστράτου Θηβαῖος, as κωμῳδός victor at the Charitesia at Orchomenus 100–75 B. C., IG. VII 3195, κωμωδός, N. Φιλοστράτω Θειβείος; at the Charitesia and at the Homoloia, *ibid.* 3196.

373. Νικοτέλης Κάπωνος Θεσπιεύς, as τραγῳδός victor at the Charitesia at Orchomenus 100–75 B. C., IG. VII 3196; also κῆρυνξ on the same occasion.

374. Νικοφῶν Θεοκλέου Ἀθηναῖος, τραγῳδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 49. Kirchner, No. 11076.

375. Νίκων, ὁ. τ., twice (2+) victor at the Lenaea ca. 300 B. C., IG. II 977 *u(b')*, W. p. 145. Wilhelm, p. 146, suggests that he may be the father of the tragic didascalus Hierocles s. Nicon of Athens who appeared at the Soteria at Delphi in 271 and 270 B. C., SGDI. 2564, l. 54, 2565, l. 51.

376. Νίκων Ἡρακλείτου Ἡπειρώτης, κωμῳδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 65. His name appears *ibid.* 2564, l. 80, as ἱματιομίσθης, but this is probably a graver's error for Νίκων Μενεκλέους Σολεῖς, ἱματιομίσθης in 2563, l. 76, cf. Capps TAPA. XXXI (1900), p. 127. Preuner Delph. Weihgeschenk, p. 76, less probably assumes a change in function. If IG. II 977 *m'(a')* is to be assigned to Lenaeon comic actors, as Reisch ZöG. 1907, p. 306, thinks, [Νίκων] II is to be restored there, as Wilhelm, p. 165, proposes, and identified with this comic actor or with the following.

377. Νίκων Εὐμαθίδα Λακεδαιμόνιος, κωμῳδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 59. Possibly, as Wilhelm suggests, p. 165, to be restored in IG. II 977 *m'(a')*, Νίκων] II.

378. Νίκων Νικία Μεγαλοπολίτας, τραγωδός, ἐπέδωκε τῷ θεῷ ἀμέραν καὶ ἀγωνίστατο καὶ εὐδοκίμησε, in a Delphic proxeny decree, ca. 161 B. C., SGDI. 2799 and 2581, l. 308 (Νικίου).

379. Νίκων Ἀριστίωνος, Athenian, tragic synagonist representing the Athenian guild of technitae at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 37. Not in Kirchner.

380. Νουμήνιος Ἑρμῶνακτος Ἀργεῖος, κωμωδός at the Soteria at Delphi in 269 B. C., SGDI. 2566, l. 61.

381. Ξενοφάντος Εὐμάχου, Athenian, tragic synagonist representing the Athenian guild at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 38. Not in Kirchner.

381 *a.* Ξενοφῶν Συμυρναῖος, ὕ. τ., see p. 143.

382. Ξένων, ὕ. τ., once victor at the Lenaea ca. 310 B. C., IG. II 977 *v(x)*, W. p. 145.

383. Οἶαγρος, ὕ. τ., fifth century B. C., Arist. Vesp. 579: *κὰν Οἶαγρος εἰσέλθῃ φεύγων, οὐκ ἀποφεύγει πρὶν ἂν ἡμῖν | ἐκ τῆς Νιόβης εἴπῃ ῥῆσιν τὴν καλλίστην ἀπολέξας*, and schol. ad loc.: *ὅτι τραγικὸς ὑποκριτὴς εἶρητο πρότερον. ὡς θαυμάζων αὐτὸν φησιν . . . καὶ γὰρ ὑπεκρίθη τὴν Νιόβην ἢ Σοφοκλέους ἢ Αἰσχύλου*. The reference *εἶρητο πρότερον* is probably, as Völker after Richter suggests, to schol. ad 566, on Aesopus, where the name of Oeagrus has fallen out (e. g., *ὡς καὶ Οἶαγρος*). The text of Aristophanes gives sufficient indication that he was a tragic actor, and of some standing. Völker, p. 158, thinks that the Niobe of Sophocles is referred to.

384. Οἰκιάδης Νικάνδρου Κασσανδρεὺς, τραγωδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 32, where the editors restore [Νι]κιάδης. The correct reading was found by Capps TAPA. XXXI (1900), p. 125, comparing BCH. VII (1883), p. 109, where Οἰκιάδης is among the *τραγωδοί* at the Dionysia at Delos in 268 B. C. He is mentioned first in his company at Delphi. Cf. Preuner Delph. Weihgeschenk, p. 75.

384 *a.* Αὔλος Οἰνεὺς, τραγωδός, officer of a guild of technitae ca. the time of Caracalla, CIG. IV 6829, l. 19: *καὶ (ἐπὶ) νομοδίκ(τ)ου Αὔλου Οἰνέ[ω]ς τραγωδοῦ παραδόξου*. Probably a decree of the Teian guild at Lebedos.

385. Ὀνήσιμος, ὕ. κ., acted an unknown play at the Dionysia in 183 B. C. and in the Nauagos of Paramonus, and was that year the victor, IG. II 975 *b*, col. ii, W. p. 72.

386. Οὐλιάδης Καλλικράτου Μιλήσιος, τραγωδός at the Soteria at Delphi in 272 and 271 B. C., SGDI. 2563, l. 42, 2564, l. 45. He is both times mentioned first in his company.

387. Π-, ὕ. κ., acted a play by Timotheus ca. 197 B. C., IG. II 975 *f*, col. ii, W. p. 66. If with Reisch ZöG. 1907, p. 299, frag. *f* is to be joined to col. i of frag. *b*, the play was the Dactylion and the actor Π ων.

388. Π., Athenian, tragic synagonist representing the Athenian guild of technitae at Delphi in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 33.

389. Π ων, ὕ. κ., see No. 387. Probably Π[ολέμ]ων.

389a. Παμμένης, ὕ. τ., time of Hadrian, Philost. Vit. soph. 2. 7, p. 238: τῇ γε Πυθοῖ . . . ὅτε Παμμένης ἐπὶ τραγωδίᾳ ἐθανυμάσθη, καὶ μοι ἔδοξαν οἱ σοφοὶ Ἑλληνες οὐ χρηστὸν πρᾶγμα ἐργάζεσθαι τὰ τῶν Πελοπιδῶν καὶ τῶν Λαβδακιδῶν κακὰ ξὺν ἡδονῇ ἀκούοντες, referring evidently to the performance of old tragedies at Delphi. The Pammenes mentioned by Cass. Dio 63. 8, whose floruit was under Gaius, seems to have been a citharode.

390. Πάμφιλος, ὕ. τ., victor at the Lenaea ca. 235 B. C., IG. II 977 q(d'), W. p. 141, assigned to Lenaean comic actors by Reisch ZöG. 1907, p. 306.

391. Παράμονος Χαλκιδεύς, τραγῳδός at the Dionysia at Delos in 259 B. C., BCH. VII (1883), p. 113, where Hauvette-Besnault reports Σωτίων Ἀκαριῆάν, Ἡ]λις Παράμονο [. . . .]δεύς, corrected by Capps TAPA. XXXI (1900), p. 119 (confirmed by Robinson AJP. XXV [1904], p. 190) to Σ. Ἀκαρινὰν δῖς, Παράμονος Χαλκιδεύς.

392. Παρίων, κωμῳδός at the Dionysia at Delos in 263 B. C., BCH. VII (1883), p. 112.

393. Παρμένων, ὕ. κ., once victor at the Lenaea ca. 353 B. C., IG. II 977 x(p), W. p. 150. Aeschines refers to him in 345 B. C., Tim. 157: πρῶν ἔν τοῖς κατ' ἀγροῦς Διονυσίοις κωμῳδῶν ὄντων ἐν Κολλυτῷ καὶ Παρμένοντος τοῦ κωμικοῦ ὑποκριτοῦ εἰπόντος τι πρὸς τὸν χορὸν ἀνάπαιστον, ἐν ᾧ ἦν εἶναι τινὰ πόρνον 'μεγάλους Τιμαρχώδεις.' The scholiast ad loc. simply repeats the statement (where read ὁ κωμικὸς <ὑποκριτής>). His skill in imitating a pig's squeal became proverbial, Plut. Mor. 674 b: ἐπεὶ τί πάσχοντες ἡ τίνας ἔξωθεν γενομένου πάθους τὴν ἦν τὴν Παρμένοντος οὕτως ἐθαύμασαν, ὥστε παρομιώδη γενέσθαι; καίτοι φασὶ τοῦ Παρμένοντος εὐδοκιμοῦντος ἐπὶ τῇ μμησί, ζηλοῦντας ἐτέρους ἀντεπιδείκνυσθαι· προκατελημμένων δὲ τῶν ἀνθρώπων καὶ λεγόντων 'εὖ μὲν, ἀλλ' οὐδὲν πρὸς τὴν Παρμένοντος ἦν;' ἔνα λαβόντα δελφάκιον ὑπὸ μάλης προελθεῖν· ἐπεὶ δὲ καὶ τῆς ἀληθινῆς φωνῆς ἀκούοντες ὑπεφθέγγοντο 'τί οὖν αὕτη πρὸς τὴν Παρμένοντος ἦν;' ἀφείναι τὸ δελφάκιον εἰς τὸ μέσον, ἐξελέγχοντα τῆς κρίσεως τὸ πρὸς δόξαν οὐ πρὸς ἀλήθειαν. Cf. Mor. 18, quoted under No. 230, Paroem. Gr. 1, p. 412, 87. Aristotle refers to his thirst during a performance as characteristic of men laboring under great emotions, Prob. 948 a 3: οὐδαμοῦ γὰρ οὕτω διψῶσιν, καὶ οἱ ἀγωνιῶντες δὲ σφόδρα, διὰ καὶ διακλιζόμεναι καὶ ἐπιρροφούσιν, καθάπερ Παρμένων ὁ ὑποκριτής, Völker 215.

393a. Παῦλος, κωμῳδός, ca. 400 A. D., Anth. xi. 263 (Palladas): Παύλῳ κωμῳδῷ κατ' ὄναρ στὰς εἶπεν Μένανδρος· οὐδὲν ἐγὼ κατὰ σον καὶ σὺ κακῶς με λέγεις.

394. Πανσανίας Λυκίσκου, Athenian, comic synagonist representing the Athenian guild of technitae at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 35. Not in Kirchner.

395. Παφιανὸς Πάφιος τῇ [δ'] ὑπὸ γῇ λέλυμαι, | κωμῳδός, λιφθεὶς τὸν βίον στέφανον, IG. XIV 411 (Messana), Kaibel Ep. Gr. 605, uncertain date.

396. Πε-, an actor praised in an Athenian decree of second half of the fourth century, IG. II 280*b*, restored by Wilhelm, p. 219: ἐπειδὴ Π[ε?] ὁ ὑποκριτὴς τοῖς τε Διονυσίοις ὑπεκρ[ί]νατ[ο] φιλοτίμως, cf. IG. II 213, of about the same date, restored by Wilhelm, p. 221: ὑποκρινόμενος τὰ αὐτοῦ δράματ[α] καὶ οὐδὲ [ποτε παραλείπων? τὸν] ἀγῶνα τὸν Δ[ιονυσίων], etc.

397. Πειθάνωρ [—] Σικυνώσιος, τραγῳδός at the Soteria at Delphi in 271 B. C., SGDI. 2564, l. 55. He is mentioned first in his company.

398. Πειθίας Ἐξαινέτου Ἀρκάς, tragic didascalus at the Soteria at Delphi in 269 B. C., SGDI. 2566, l. 54. Identical with Πειθίας Ἐξαινέτου Μαντινεύς, tit. sep. IG. II 3174. Lüders Dion. Kunst., p. 139, identifies Exaenetus with Epaenetus, father of the tragic didascalus Moschion, No. 350.

399. Πινδαρος, probably late fifth or early fourth century B. C., Arist. Poet. 25. 1461*b* 35: ὥς λίαν γὰρ ὑπερβάλλοντα 'πίθηκον' ὁ Μυννίσκος τὸν Καλλιπίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν. Nothing further is known of him, but that he was a tragic actor and of a period subsequent to Mynniscus (ca. 460–420) is clearly to be derived from the text of Aristotle, as Völker, p. 155, shows. Some of the inferior MSS give τινδαρίον, τὴν δαρείου, whence Hermann Τυνδαρέον, Ritter Θεοδώρου. Völker suggests Τιμοθέου. A grave-monument to an Athenian Πινδαρος, end of fifth century, IG. I 447, col. ii, l. 11. If the text is corrupt, there is no clue to its restoration.

399*a*. Πιτθέύς, ὁ κ., once victor at the Lenaea ca. 256 B. C., IG. II 977 *γ*(*υ*), W. p. 153.

400. Πλεισθένης, ὁ τ., once victor at the Dionysia ca. 282 B. C., IG. II 977 *φ*'(*τ*), W. p. 159. Wilhelm compares E. Miller Mélanges de litt. gr., p. 355: Αἰάντειος γέλως· μέμνηται ταύτης Μένανδρος ἐν Περινηθίᾳ τῇ πρώτῃ· λέγουσι δὲ ὅτι Πλεισθένης ὁ ὑποκριτὴς τὸν Καρκίνου Αἶαντα ὑπεκρινόμενος εὐκαίρως ἐγέλασε. τοῦ γὰρ Ὀδυσσεύς εἰπόντος ὅτι τὰ δίκαια χρὴ ποιεῖν, μετὰ εἰρωνείας ὁ Αἴας τῷ γέλωτι ἐχρήσατο. Pleisthenes must have made his hit when bringing out the Aias of Carcinus as an old play.

401. Πο- ὁ τ., victor at the Lenaea ca. 332 B. C., IG. II 977 *υ*(*ζ*), W. p. 145.

402. Πο- ὁ κ., acted at the Dionysia between 185 and 170 B. C., IG. II 975 *g*. Probably Πο[λύ]ενος] with Wilhelm, p. 80, a name restored by Capps TAPA. XXXI (1900), p. 123, in frag. c, 180–170 B. C., and identified with the Delian comic actor, No. 410. Might, however, be Πο[λέμων], No. 389.

403. Πολυάρατος Εὐδόξου Κυρηναῖος, κωμῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 57. He is mentioned first in his company.

404. Πολύευκτος, ὁ κ., once victor at the Lenaea ca. 306 B. C., IG. II 977 *γ*(*υ*), W. p. 153.

405. Πολύζηλος, ὁ κ., victor at the Lenaea ca. 268 B. C., IG. II 977 *γ*(*υ*), W. p. 153.

406. Πολυκλῆς, ὕ. κ., κωμῳδός at the Dionysia at Delos in 280 B. C., BCH. VII (1883), p. 106, identified by Capps *AJP.* XXI (1899), p. 403, and *AJA.* IV (1900), p. 81, with Πολ- in IG. II 977 *y(u)*, W. p. 153 (Lenaea, ca. 275 B. C.), and with Πολυκ- *ibid.* frag. *c'(w)*, W. p. 156 (Dionysia, ca. 278 B. C.). In SGDI. 2563, l. 59 (272 B. C.), the κωμῳδός is probably to be restored [Πολυ] κλῆς Διοκλέους Ἀθηναῖος, cf. *TAPA.* XXXI (1900), p. 126. See No. 523. He is third in the company at Delphi; cf. Nos. 124, 218. Not in Kirchner.

407. Πολύκριτος Κασσανδρεὺς, κωμῳδός at the Dionysia at Delos in 259 B. C., BCH. VII (1883), p. 113.

408. Πολύκριτος, ὕ. τ., once victor at the Lenaea ca. 230 B. C., IG. II 977 *q(d')*, W. p. 141, assigned to Lenaeian list of tragic actors by Reisch *ZdG.* 1907, p. 306. Wilhelm proposes to restore Polycritus in the Athenian lists IG. II 977 *y* and *c'*, ca. 275 and 278 B. C., but the date of his appearance at Delos is against this, especially since another identification is more suitable; see No. 406.

409. Πολυνεῖκης του Χαλκιδεύς, κωμῳδός at the Dionysia at Delos in 259 B. C., BCH. VII (1883), p. 113; cf. *TAPA.* XXXI (1900), p. 119.

410. Πολύξενος, κωμῳδός at the Dionysia at Delos in 171 B. C., BCH. IX (1885), p. 147, identified by Capps *TAPA.* XXXI (1900), p. 123, with [Πολιξ]ενος, victor at the Dionysia at Athens ca. 180 B. C., IG. II 975 *e*, col. i, see No. 511; restored by Wilhelm, p. 80, also in 975 *g* Πo[λύξενος], see No. 402.

411. Πολύξενος Ἀνδρότα Ὀπούντιος, as ὕ. καινῆς κωμῳδίας victor at the Amphiararaia at Oropus soon after 86 B. C., IG. VII 420.

412. Ποσειδώνιος, τραγῳδός, by the technitae of Asia and the Hellespont νερμηθεῖς σὺν τῇ ὕπηρεσίᾳ ἐπιτελεῖσαι τοὺς τῶν Διονυσίων τοὺς ἐν Ἰάσῳ ἀγῶνας, ca. 151 B. C., *insc.* Iasos, Lebas-Wad. III 281, Michel 1014.

413. Πραξίας or Πραξιάδης, ὕ. τ., victor at the Lenaea ca. 326 B. C., IG. II 977 *t(z)*, W. p. 145, Πραξι[—].

414. Πραξίας Κρατέου Τεγεάτης, κωμῳδός at the Soteria at Delphi in 269 B. C., SGDI. 2566, l. 70.

415. Πραξιτέλης Θεογένου, Athenian, τραγῳδός at Delphi representing the Athenian guild of technitae ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 36; apparently comic synagonist, *ibid.*, No. 50, p. 288, l. 31, 106 B. C. Related to Πραξιτέλης Θεογένου Φλυνεύς, ephebe in 105 B. C., IG. II 465, l. 82, and κῆρυξ at the Sarapieia at Tanagra, 100–75 B. C., IG. VII 540. Kirchner No. 12176.

416. Πρώταρχ[ος] Ταυρ[ο]μενίτης, ὕ. κωμῳδίας, uncertain date, *inscr.* Cos, Paton and Hicks, p. 100.

417. Πτολεμαῖος, tragic synagonist, member of the guild of technitae at Ptolemais, reign of Ptolemy Philadelphus, BCH. IX (1885), p. 132, Michel 1017, *Ditt. Insc. Or. Gr.* 51.

418. Πυθάρατος, ὕ. κ., once victor at the Lenaea ca. 264 B. C., IG. II 977 *y(w)*, W. p. 153.

419. Πυρραλεύς, ὁ κ., once victor at the Lenaea ca. 302 B. C., IG. II 977 *y(u)*, W. p. 153.

420. Πύρριχος, ὁ κ., victor at the Lenaea ca. 296 B. C., IG. II 977 *w(b')*, W. p. 145.

421. Πῶλος Αἰγινήτης, ὁ τ., one of the most famous of tragic actors. We chance, however, to have no inscriptional evidence for his date and he is not mentioned by any of his contemporaries. We are accordingly obliged to derive the facts of his life from the anecdotes and allusions which occur in the later literature. Now all these writers, Strabo, Plutarch, Lucian, Pausanias, Aelian, Gellius, etc., seem to know of but one tragic actor Polus, and they refer to him as one of the most distinguished. All the notices can be consistently combined as referring to one and the same actor, except, in the main, two: Whereas Plut. Vit. Dem. 28 calls him an Aeginetan and a pupil of Archias of Thurii (No. 87), who hunted Demosthenes to death in 322 B. C.: καὶ τὸν Αἰγινήτην Πῶλον, τὸν ὑπερβαλόντα τῇ τέχνῃ πάντας, ἐκείνου (i. e., Πῶλου) γεγονέναι μαθητὴν ἱστοροῦσιν (quoted in full under No. 87), Luc. Necyom. 16 speaks of Polus as the son of Charicles of Sunium: οἶμαι δέ σε καὶ τῶν ἐπὶ τῆς σκηνῆς πολλάκις ἑωρακέαι τοὺς τραγικοὺς ὑποκριτὰς τούτους πρὸς τὰς χρείας τῶν δραμάτων ἄρτι μὲν Κρέοντας, ἐνίοτε δὲ Πριάμους γιγνομένους ἢ Ἀγαμέμνονας, καὶ ὁ αὐτός, εἰ τύχοι μικρὸν ἔμπροσθεν μάλα σεμνῶς τὸ τοῦ Κέκροπος ἢ Ἐρεχθέως σχῆμα μιμησάμενος μετ' ὀλίγον οἰκέτης προήλθεν ὑπὸ τοῦ ποιητοῦ κεκελευσμένος· ἥδη δὲ πέρας ἔχοντος τοῦ δράματος ἀποδυσάμενος ἕκαστος αὐτῶν τὴν χρυσόπαστον ἐκείνην ἐσθήτηα καὶ τὸ προσωπεῖον ἀποθέμενος καὶ καταβὰς ἀπὸ τῶν ἐμβατῶν πένης καὶ ταπεινὸς περιέεισιν οὐκέτ' Ἀγαμέμνων ὁ Ἀτρεΐδης οὐδὲ Κρέων ὁ Μενοικέως, ἀλλὰ Πῶλος Χαρικλέους Σουνιεὺς ὀνομαζόμενος ἢ Σάτυρος Θεογαίτονος Μαραθῶνιος, and Plutarch Epist. de amicitia vii, p. 117 Bernadakis (Stob. Flor. iii, p. 211 Mein.) relates a supposed conversation of Socrates with Archelaus, in which the former refers to the acting by Polus of the rôles of Oedipus the King and Oedipus the Beggar: ἢ οὐχ ὁρᾷς, ὅτι οὐκ εὐφωνότερον οὐδὲ ἥδιον ὁ Πῶλος τὸν τύραννον Οἰδίποδα ὑπεκρίνετο ἢ τὸν ἐπὶ Κολωνῷ ἀλήτην καὶ πτωχόν; εἰτα χείρων Πῶλου ὁ γενναῖος ἀνὴρ φανέται, ὡς μὴ πάν τὸ περιτεθὲν ἐκ τοῦ δαιμονίου πρόσσωπον ὑποκρίνασθαι καλῶς; οὐδέ γε τὸν Ὀδυσσεά μιμήσεται, ὅστις καὶ ἐν τοῖς ῥάκεσιν οὐδὲν μείον διέπρεπεν ἢ ἐν τῇ οὐλῇ χλαίνῃ τῇ πορφυρᾷ; From this it has been inferred that this Polus, a contemporary of Socrates, played these rôles at the original production of the two plays of Sophocles (ca. 430 and 401 B. C.), and certainly the first production of the Oedipus Coloneus must have been meant, for Socrates died in 399. This Polus cannot have been the pupil of Archias, whose first victory at the Lenaea was won ca. 328 B. C. (977 *t*, above, p. 62), nor can either the pupil of Archias or the contemporary of Socrates have been the one who demonstrated to Demosthenes the value of delivery, cf. Anon. Rhet. 6, p. 35 Walz: ἐρωτηθεὶς γοῦν ποτε, τί ἂν εἴη ῥητορική, 'ὑπόκρισις' ἔφη, ἣν καὶ τελεώτερον Πῶλος ὁ ὑποκριτὴς λέγεται αὐτὸν ἐκδιδάξαι. But this story of Anon. Rhet. is not to be trusted; Plut. Vit. Dem. 7 says that it was the tragic actor Satyrus who

gave this lesson to the orator (see passage under No. 430). Taking the the above statements as authentic, we should have to assume, not two actors Polus, with Schäfer *Dem. u. seine Zeit* I², p. 244, and Völker, pp. 185 ff., but three: (1) the contemporary of Socrates, (2) the teacher of Demosthenes, and (3) the pupil of Archias, the Aeginetan. Either (1) or (2) would be the Sunian. This argument, however, while logical, is uncritical. The anecdotes about Socrates and of the connection of Demosthenes with actors are full of anachronisms. More weight should be given to the following considerations in favor of a single Polus, of the last quarter of the fourth century: Demosthenes, Aristotle, and the other fourth-century writers mention no Polus, as they almost certainly would have if he had been one of the famous actors of their time or before. Further, all the late writers who mention Polus know of only one of the name, and what they say would apply to an actor of the end of the fourth century, if we except the anecdotal allusions in the stories about Socrates and Demosthenes. Again the fragments of the Victors'-lists which we possess cover fairly the period in which a tragic actor who first acted the Oed. Rex would have been likely to win his first victory (i. e., from 449 to ca. 430, Dionysia, and from ca. 432 to ca. 400, Lenaea, see above, pp. 61 ff.), while the period of Demosthenes is entirely covered by the Lenaeae list (p. 62, col. ii above) and also the period of Archias down to ca. 318 B. C. The name of Archias himself occurs in a position which implies a first victory ca. 328. A pupil of his, if he won a Lenaeae victory, would have appeared in the Victors'-list a decade or so after; the name of Polus could have stood in the lacuna at the top of col. iv, somewhere near 315 B. C., and in a corresponding position in the City list, now lost. The positive and the negative evidence, taken as a whole, tends to discredit the testimony of Plut. *De amic.*, who was simply concerned with putting illustration in the mouth of Socrates, regardless of the anachronism involved. As for the statement of Lucian, who calls Polus a Sunian, it is difficult to estimate its credibility. Kirchner No. 12536 says: "*De patronymica et demotico dubito.*" It is noteworthy that Lucian is our only source for the full name of Satyrus as well as for Polus; he probably invented the prosaic plain citizen-name for rhetorical contrast with the heroic names "Agamemnon son of Atreus," and "Creon son of Menoeceus." However, it is possible to accept his statement by assuming that Polus of Aegina, like many other actors and poets, was admitted to Athenian citizenship.

Concluding, then, that there was but one Polus, what we know of him is as follows: An Aeginetan (Plut., l. c.), possibly the son of Charicles and admitted into Athenian citizenship as a Sunian (Luc., l. c.). A pupil of Archias of Thurii (Plut., l. c.), his first success in the contest was achieved ca. 318-315 (IG. II 977 v, W. p. 145, above, p. 63). With Nicos tratus, Callippides, Mynniscus, and Theodorus he was counted by Plut.

Mor. 348 *f* (quoted above under No. 230) as among the glories of ancient Athens. Mentioned with Aristodemus by Luc. Apol. 5, Jup. trag. 3, and with Aristodemus and Satyrus by Luc. Jup. trag. 41 (all quoted under No. 62). That he was especially famous for his acting of classic rôles may be inferred from Plut. De amic., l. c. (Oedipus Rex, Oedipus Coloneus), and Aul. Gel. 6. 5, referring to Soph. Elec. 1126: *historia de Polo histrione memoratu digna . . . histrio in terra Graecia fuit fama celebri, qui gestibus et vocis claritudine et venustate ceteris antistabat; nomen fuisse aiunt Polum; tragoedias poetarum nobilium scite atque asseverate actitavit. is Polus unice amatum filium morte amisit. eum luctum quoniam satis visus est eluxisse, rediit ad quaestum artis. in eo tempore Athenis Electram Sophoclis acturus gestare urnam quasi cum Orestii ossibus debebat. ita compositum fabulae argumentum est, ut veluti fratris reliquias ferens Electra compleret commisereaturque interitum eius, qui per vim extinctus existimatur. igitur Polus lugubri habitu Electrae indutus opplevit urnam a sepulcro tulit filii, et quasi Oresti amplexus opplevit omnia non simulacris neque imitamentis, sed luctu atque lamentis veris et spirantibus. itaque quum agi fabula videretur, dolor actus est. Theodorus also acted this rôle (No. 230). The willingness of great actors like Polus to play the servant to an inferior actor's king is illustrated by Plut. Mor. 816 *f* (quoted under No. 230). Plut. Mor. 785 *b* relates, on the authority of Eratosthenes and Philochorus, that he lived to be 70 years old and was active until the end: Πῶλον δὲ τὸν τραγωδῶν Ἐρατοσθένης καὶ Φιλόχορος ἱστοροῦσιν ἐβδομήκοντ' ἔτη γεγενημένον ὅκτῳ τραγωδίας ἐν τέτταρσιν ἡμέραις διαγωνίσασθαι μικρὸν ἔμπροσθεν τῆς τελευτῆς. Aelian De animal. 7. 40 relates: Πῶλῳ μὲν τῷ τῆς τραγωδίας ὑποκριτῇ ὁ κύων ὁ τρόφιμος αὐτοῦ τεθνεῶτι καὶ καομένῳ ἑαντὸν συνκατέπρησε τῇ πυρᾷ ἐμπεδήσας. The anecdote in Vit. X Orat. 848 *b*: Πῶλον δὲ ποτε τοῦ ὑποκριτοῦ πρὸς αὐτὸν εἰπόντος, ὅτι δυσὶν ἡμέραις ἀγωνισάμενος τάλαντον λάβοι μισθόν, 'ἐγὼ δ,' εἶπε, 'πέντε τάλαντα μίαν ἡμέραν σιωπήσας,' is told by Aul. Gell. 11. 9. 2, on the authority of Critolaus, of Aristodemus (quoted under No. 230), and is put into the mouth of C. Gracchus and referred to Demades instead of to Demosthenes, the actor not being mentioned, id. 11. 10. 3: quo in tempore Graecus tragoe-dus gloriae sibi ducebat talentum magnum ob unam fabulam datum esse, homo eloquentissimus civitatis suae Demades ei respondisse dicitur, "mirum tibi videtur si tu loquendo talentum quaesisti? ego, ut tacerem, decem talenta a rege accepi."*

422. **Ῥαδάμανθς**, Athenian, κωμῳδός at Delphi representing the Athenian guild of technitae in 138-128 B. C., BCH. XXX (1906), No. 48, p. 273, l. 25 **Ῥαδάμανθς**. Probably related to **Ῥαδάμανθς Ἀττίνου, πυθαιστῆς παῖς** in 138 B. C., *ibid.*, p. 198, l. 15, and **θεωρός** in 128 B. C., *ibid.*, p. 196, l. 12. Not in Kirchner.

423. **Ῥοῦφος Ῥόδιος**, κωμῳδός, uncertain date, Rhodian decree, IG. XII i 84: [ᾱ] βου[λ]ᾱ Ῥοῦφ[ον] Ῥοδίων κωμῳδὸν [λ]α[μ]πρόν ἐκ] παρα-

δόξον στεφάν[ωθέντα] ἱεροῦς ἀγωνάς με ὦ[σπερ τᾶς] ἰς τὴν ὑπόκρισιν ἀκριβ[είας ὡς τᾶς] τῶν ἡθῶν σεμνότητ[ος ἔνεκεν].

424. Σ-, ὕ. κ. (?), IG. II 977 m'(a'), W. p. 164.

425. Σ-, ὕ. κ. (?), ca. end of third century, IG. II 976, W. p. 88, ὕπε Σ-.

426. Σα-, ὕ. κ. (?), ca. end of third century, IG. II 976, W. p. 88, ὕπε Σα-.

427. Σαννίων, κωμῳδός (δῖς) at the Dionysia at Delos in 284 B. C., BCH. VII (1883), p. 104.

428. Σαρπηδῶν Ἀκμονεὺς καὶ Ἐφέσιος, παῖς κωμῳδός, honored by the Ephesians τῆς περὶ τὴν ὑπόκρισιν ἐμπειρίας (ἐνεκα), νικήσας τὸν ἀγῶνα τῶν μεγάλων ἱερῶν Ἀρτεμισίων. Insc. Brit. Mus. 606, uncertain date.

429. Σάτυρος Ὀλύνθιος, ὕ. κ., six (or 6+) times victor at the Lenaea ca. 375 B. C., IG. II 977 i(l), W. p. 161, 252 (where the name is correctly restored for Köhler's ([Ζώπ]υρος). Contemporary of Theodorus, Plut. Mor. 545f: οἶον ὁ τῶν τραγωδιῶν ὑποκριτὴς Θεόδωρος εἰπεῖν ποτε πρὸς τὸν κωμικὸν λέγεται Σάτυρον, ὡς οὐ θαναμαστόν ἐστι τὸ γελᾶν ποιεῖν τοὺς θεατὰς ἀλλὰ τὸ δακρύνειν καὶ κλαίειν. He exhibited before Philip in the games given in celebration of the capture of Olynthus in 348 B. C., and asked as his prize the release of the daughters of a friend, Dem. 19. 193 (Σάτυρον τὸν κωμικὸν ὑποκριτὴν) and scholium; Diodorus 16. 55 (Σάτυρον τὸν ὑποκριτὴν), Libanius 14, Harp., Phot., and Suid. s. ὅτι ξένους. Aesch. 2. 156 (Σάτυρον τὸν κωμικὸν ὑποκριτὴν), mocking Demosthenes, adds ὡς δεινόν, εἰ ὁ μὲν τοὺς Καρίωνας καὶ Ξανθίας ὑποκρινόμενος οὕτως εὐγενὴς καὶ μεγαλόψυχος γένοιτο, ἐγὼ δέ, etc., alluding to the success of Satyrus in slaves' rôles. The act was attributed by some to Phocion, Suid. s. Φωκίων. Völker, p. 214. He was an Olynthian according to Ath. 591e, Σάτυρος ὁ Ὀλύνθιος ὑποκριτὴς (παρεσίττει) Παμφίλη, but the epithet may have been due to the incident above referred to. To be distinguished from the tragic actor, No. 430, with Schäfer Dem. u. s. Zeit I², p. 246, Lüders Dion. Künst., p. 65, n. 121, and Völker, p. 212, cf. Kirchner No. 12604. But the distinction depends wholly upon Lucian, and the name in him may be fictitious and due to the desire for rhetorical effect. See No. 421, end, and No. 630.

430. Σάτυρος Θεογέιτονος Μαραθώνιος, ὕ. τ., Luc. Necyom. 16, who alone gives the full name, which may be fictitious; passage quoted in full under No. 421. Mentioned with Aristodemus as a famous actor by Luc. Jup. trag. 41 (quoted under No. 62). He was the friend and teacher of Demosthenes according to Plut. Vit. Dem. 7: πάλιν δέ ποτέ φασιν ἐκπεσόντος αὐτοῦ . . . καὶ βαρέως φέροντος, ἐπακολουθήσαι Σάτυρον τὸν ὑποκριτὴν ἐπιτήδειον ὄντα καὶ συνελθεῖν. ὁδυρομένον δὲ τοῦ Δημοσθένους πρὸς αὐτόν, ὅτι . . . , παρορᾶται δ' αὐτός, 'ἀληθῆ λέγεις, ὦ Δημόσθενες,' φάναι τὸν Σάτυρον, 'ἀλλ' ἐγὼ τὸ αἴτιον ἰάσσομαι ταχέως, ἂν μοι τῶν Εὐριπίδου τινα ῥήσεων ἢ Σοφοκλέους ἐβελήσης εἰπεῖν ἀπὸ στόματος.' εἰπόντος δὲ τοῦ Δημοσθένους, μεταλαβόντα τὸν Σάτυρον οὕτω πλάσαι καὶ διεξελθεῖν ἐν ᾗθει πρόποντι καὶ διαθῆσει τὴν αὐτὴν ῥῆσιν, ὥσθ' ὅλως ἐτέραν τῷ Δημοσθένει φανῆναι. This passage may refer equally well,

however, to the comic actor No. 430, in which case Lucian is the only authority for a tragic actor of the name. It is noteworthy that no Satyrus appears in the Lenaeon list of tragic victors, p. 62, col. ii, above. Kirchner No. 12604.

431. Σάτυρος Δημοχάρου Ἀθηναῖος, tragic didascalus at the Soteria at Delphi in 271 B. C., SGDI. 2564, l. 49. Kirchner No. 12582.

432. Σάτυρος Σιμάκου Ἀργεῖος, tragic didascalus at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 36. See under 435.

433. Σάτυρος, tragic synagonist, member of the guild of technitae of Ptolemais, reign of Ptolemy Philadelphus, BCH. IX (1885), p. 132, where [Ζώ]πυρος is reported, corrected by Wilhelm, p. 252. Michel 1017. Ditt. Insc. Or. Gr. 51.

434. Σαώνδας, ὕ. τ., once victor at the Dionysia ca. 440 B. C., IG. II 977 p(e'), W. p. 137.

435. Σίμακος Μενεκράτου Ἀργεῖος, κωμῳδός at the Soteria at Delphi in 271 and 270 B. C., SGDI. 2564, l. 68, 2565, l. 70. His son may have been No. 331, κωμῳδός at Delos in 259 B. C.

436. Σιμέρμων, ὕ. κ., see under Hermon, No. 183.

437. Σιμίλας Ἀθηναῖος, κωμῳδός at the Dionysia at Delos in 280 and 279 B. C., BCH. VII (1883), pp. 106, 108. Kirchner No. 12666.

438. Σῆμος, ὕ. τ., fourth century B. C., Ath. 164d, quoting the Δῖνος Alexis: Ἑρ. Σῆμος δ' ἐστὶ τίς; | Διν. μάλ' εὐφνῆς ἄνθρωπος. ἐπὶ τραγῳδίαν | ὤρμηκε νῦν, καὶ τῶν μὲν ὑποκριτῶν πολὺν | κράτιστός ἐστιν ὀψοποιός, ὡς δοκεῖ τοῖς χρωμένους, | τῶν δ' ὀψοποιῶν ὑποκριτής. The conjecture of Meineke I, p. 425, that he is perhaps the same as Simylus (No. 440), is unwarranted.

439. Σιμύκας, an actor of the latter part of the fourth century B. C., Theophrastus apud Ath. 348a: ἐν τῷ περὶ γελοίου λεχθῆναι μὲν φησι τὴν παροιμίαν ὑπὸ τοῦ Στρατονίκου, ἀλλ' εἰς Σιμύκαν τὸν ὑποκριτὴν, διελόντος τὴν παροιμίαν 'μέγας οὐδεὶς σαπρὸς ἰχθύς.' The reference of Kaibel ad loc. to Dem. 18. 262 (Simylus) is pointless.

440. Σιμύλος, ὕ. τ., middle of the fourth century B. C., known only through Dem. 18. 262, who says of Aeschines: μισθώσας σαντὸν τοῖς 'βαρυστόνοις' ἐπικαλουμένοις ἐκείνοις ὑποκριταῖς Σιμύλῳ καὶ Σωκράτει, ἐτριταγωνίστει, etc. (quoted in full under No. 15). Dependent on this passage are Demochares apud Vit. Aesch., p. 269: καὶ μετὰ Σωκράτους καὶ Σιμύλου τῶν κακῶν ὑποκριτῶν ἀλᾶσθαι κατ' ἀγροῦς, and Philost. Vit. sophist. 1. 18. 11: καὶ γὰρ δὴ καὶ τοῖς βαρυστόνοις ὑποκριταῖς τὸν ἐν μειρακίῳ χρόνον ὑπετραγώδησεν. He was evidently an inferior actor who took companies into the demes for tragic exhibitions. This was before Aeschines entered upon his political career.

441. Σόλων Σόλωνος, Athenian, comic synagonist representing the Athenian guild of technitae at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 34. Not in Kirchner.

441α. Σοφοκλῆς Σοφῶλλου Κολωνεύς, the tragic poet, is reported to have taken part in the ball-playing scene, Eustath. ad. Od. p. 1553, and to have played the harp in the Thamyrae, Ath. 20 f: τὸν Θάμυριν διδάσκων αὐτὸς ἐκithάρισεν, ἄκρως δὲ ἐσφαίρισεν ὅτι τὴν Νανυσικαίαν καθῆκε. These may both have been mute rôles. From Vit. Soph. 127. 23 West. it may be inferred that he never attempted speaking parts: πρῶτον μὲν καταλύσας τὴν ὑπόκρισιν τοῦ ποιητοῦ διὰ τὴν μικροφωνίαν· πάλαι γὰρ καὶ ὁ ποιητὴς ὑπεκρίνετο. . . . φασὶ δ' ὅτι καὶ κιθάραν ἀναλαβὼν ἐν μόνῳ τῷ Θαμυρίδι ποτε ἐκithάρισεν.

442. Σοφοκλῆς Ἰοφῶντος Κολωνήθεν, tragic didascalus, grandson of the great poet, brought out the Oidipous Koloneus in 401 B. C., Hyp. Oed. Col. He was also active as a poet after 396 B. C., Diod. 14. 53. Kirchner No. 12833.

443. Στεμφύλιος, ὁ. τ., victor at the Lenaea ca. 313 B. C., IG. II 977 v(x), W. p. 145. See under No. 62.

444. Στρατοκλῆς, comoedus apud Juv. 3. 99 (quoted under No. 34). Characterized by Quint. 11. 3. 178 (quoted under No. 130) as especially good in the rôles of gods, young men, good fathers and slaves, matrons, old women, etc.

445. Στράτων Ἰσιδότης Ἀθηναῖος, as ὁ. κωμωδίας victor at the Amphiaraiia at Oropus soon after 86 B. C., IG. VII 416, and as ὁ. καινῆς κωμωδίας, at the Musaea at Thespiae 100-75 B. C. ibid. 1761, BCH. XIX (1895), No. 14, p. 340. Kirchner No. 12970. A descendant Στράτων Ἰσιδότης Κυδαθηναῖος insc. tit. sep. first century A. D., IG. III 1778; cf. Capps AJA. IV (1900), p. 78, whose dating is corrected by Kirchner Prosop. II, p. 482.

446. Στράτων, κωμωδός, a contemporary of Plutarch, Plut. Mor. 673 c d: περὶ ὧν ἐγένοντο λόγοι καὶ σοῦ παρόντος ἐν Ἀθῆναις ἡμῖν, ὅτε Στράτων ὁ κωμωδὸς εὐημέρησεν (ἦν γὰρ αὐτοῦ πολὺς λόγος), ἐστιωμένων ἡμῶν παρὰ Βοήθῳ τῷ Ἐπικουρείῳ συνεδείκνουν δ' οὐκ ὀλίγοι τῶν ἀπὸ τῆς αἱρέσεως. εἶθ' οἰοῖνε φιλολόγοις περιέστησεν ἡ τῆς κωμωδίας μνήμη τὸν λόγον εἰς ζήτησιν αἰτίας, δι' ἣν ὀργιζομένων ἢ λυπουμενων ἢ δειδότην φωνὰς ἀκούοντες ἀχθόμεθα καὶ δυσκολαιόμεν, οἱ δ' ὑποκρινόμενοι ταῦτα τὰ πάθῃ καὶ μιμούμενοι τὰς φωνὰς αὐτῶν καὶ τὰς διαθέσεις εὐφραίνουσιν ἡμᾶς.

446α. Κύντος Μάρκος Στράτων, Athenian of the deme Cholleidai, κωμωδὸς περιοδοεικής, second century A. D., honored by his admirers, probably members of the same guild, with a tombstone, according to an epigram found in Athens, Ath. Mitt. XVII (1892), p. 172: τῇδε Μενανδρείων ἐπέων δεδαηκότα πάσας | τύξιας, εὐιέροις ἄγλαον ἐν θυμέλαις, | ἐκτέρισαν θεράποντες ἀερσίφρονος Διονύσου, | αὐτῷ κισσοφόρῳ τοῦτο χαρίζομενοι. | τοιγὰρ ὅσοι Βρομίῳ Παφίῳ τε νέοι μεμέλησθε, | δεινόμενον γεράων μὴ παραγείσθε τάφον, | ἀλλὰ παραστείχοντες ἢ οὔνομα κλεινὸν ὀμαρτῇ | βωσέετ', ἢ ῥαδιὰς συμπλαταγείτε χέρας. At the side: Κύντος Μάρκος Στράτων καὶ Κύντος Μάρκος Τιτιανὸς Χολλεΐδαι κωμωδοὶ περιοδοεικαί, and below, by another hand: προσενέπω Στράτωνα καὶ τιμῶ κρότῳ. Straton was especially admired as an interpreter of the

erotic plays of Menander; Pernice loc. cit. compares the epigram on Menander, Kaibel Epigr. Gr. 1085. Possibly identical with the preceding.

447. Σω—, ὁ. κ. (?), IG. II 977 *m'(a')*, W. p. 164.

448. Σωκράτης, ὁ. τ., middle fourth century B. C. See under No. 440.

449. Σωκράτης, ὁ. κ., once victor at the Lenaea ca. 275 B. C., IG. II 977 *z(v)*, W. p. 153.

450. Σώνικος, ὁ. κ., acted the Nemesis of an unknown poet at the Dionysia in 169 B. C., IG. II 975 *c*, W. p. 78.

451. Σωσίθεος, ὁ. τ., twice victor at the Lenaea ca. 232 B. C., IG. II 977 *q(d')* W. p. 141, assigned to Lenaeian tragic actors by Reisch ZöG. 1907, p. 306. Identified by Wilhelm with the τραγωδός in a decree of the technitai of ca. end of the third century, published in Urk., p. 225; he also suggests, p. 142, that the anecdote in Diog. L. 7. 173, in which he thinks Sositheus the tragic poet is spoken of as if he were an actor, is due to a confusion of the poet, who is of an earlier date, with the actor: Σωσίθεον τοῦ ποιητοῦ ἐν θεάτρῳ εἰπόντος πρὸς αὐτὸν (i. e., Cleanthes) παρόντα, the spectators applauded Cleanthes, τὸν δὲ Σωσίθεον ἐξέβαλον. Wilhelm considers that the language necessarily implies that Sositheus appeared as actor and himself inserted the objectionable line. However, εἰπόντος and ἐξέβαλον in Diogenes may be used perfectly well of the poet's lines as spoken by an actor and of the disapproval by the audience of the poet. The language does not imply that the poet was acting his own play. For εἰπεῖν and ἐκβάλλειν of the poet see, e. g., schol. Eur. Med. 1346—an exact parallel of the passage in Diogenes: δοκεῖ τὸν στίχον τοῦτον εἰπὼν Εὐριπίδης ἐκβέβλησθαι. Cf. also schol. Eur. Orest. 554 and Arist. Poet. 1456 *a* 18. The epigram to Sositheus the poet Anth. Pal. 7. 707 is falsely referred to an actor in the heading: εἰς Σωσίθεον τινὸς τάφον ὑποκρινομένου τὰ ἐν ταῖς τραγωδαῖς φερόμενα.

452. Σωσικλῆς, ὁ. κ., victor at the Lenaea ca. 270 B. C., IG. 977 *y(u)*, W. p. 153.

453. Σωσικράτης Μνασίωνος Σικυνίος, κωμωδός at the Soteria at Delphi 269 B. C., SGDI. 2566, l. 67.

454. Σωσίπατρος, τραγωδός, by the technitai of Asia and the Hellespont νεμηθεὶς σὺν τῇ ὑπηρεσίᾳ ἐπιτελεῖσαι τοὺς τῶν Διονυσίων τῶν ἐν Ἰάσῳ ἀγῶνας, ca. 151 B. C., insc. Iasos, Lebas-Wad. III 281, Michel 1014.

455. Σωσύλος, κωμωδός, ca. 180–170 B. C., insc. Iasos, Lebas-Wad. III 252 ἀγωνοθέτης Ἀπολλοδώρος Χάρμων (ἐπέδωκε), Σωσύλον τὸν κωμωδὸν ἡμέρας δύο, καὶ ἡ πάροδος εὔρεν δραχμὴν, ἥ δὲ θέα ἐγένετο δωρεάν. Ἰδύμας Ἀντιπάτρου, τῆς ἐπιδόσεως ἧς ἐπένευσεν χορηγῶν ἐν τῷ ἐπάνω ἐνιαυτῷ, (ἐπέδωκε) Σωσύλον, etc. Βλώσων Πυθίωνος, τῆς ἐπιδόσεως, etc., (ἐπέδωκε) Σωσύλον, etc.

456. Σωτέλης Θεοκρίτου, comic synagonist for the κωμωδὸς Apelles (No. 39) at the Soteria at Delphi 140–100 B. C., SGDI. 2569, l. 17.

457. Σωτίων Ἀκαρνάν, τραγωδός (δῖς) at the Dionysia at Delos in 259 B. C., BCH. VII (1883), p. 113: Σωτίων Ἀκαρν[άν, Ἡ]λῖς, corrected to Σωτίων

Ἀκαρνὰν δὲς by Capps TAPA. XXXI (1900), p. 119, confirmed by Robinson AJP. XXIV (1904), p. 190. Identified by Reisch De mus. cert., p. 97, with the father of Aristocrates s. Sotion Acharnian, τραγωδός at Delphi in 270 B. C., SGDI. 2565, l. 54, No. 64.

458. Σωτήλος Φιλοξένου Αἰτωλός, τραγωδός at the Soteria at Delphi in 272 and 271 B. C., SGDI. 2563, l. 43, 2564, l. 46 (in the former the father's name is omitted).

459. Σώφιλος, ὁ κ., acted the Ephesioi of Criton at the Dionysia in 183 B. C., IG. 975 II b, col. ii, W. p. 72.

460. Τ-, ὁ τ., victor at the Lenaea ca. 288 B. C., IG. II 977 d'(s), W. p. 157, assigned by Reisch ZöG. 1907, p. 306, to the Lenaeon of tragic actors.

461. Τεισῖας, ὁ τ., victor at the Lenaea ca. 302 B. C., IG. II 977 v(x), W. p. 145.

462. Τέλεισις Πάριος, κωμωδός at the Dionysia at Delos in 280 B. C., BCH. VII (1883), p. 106.

463. Τελέστης Θεοκλείδου Ἀθηναῖος, κωμωδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 58. Identified by Reisch De mus. cert., p. 96, with Τελέστης Ἀθηναῖος, κωμωδός at the Dionysia at Delos in 284 B. C., BCH. VII (1883), p. 104. He is mentioned first in his company at Delphi. Kirchner Nos. 13544, 13545.

464. Τελέων Μεγαρεύς, κωμωδός at the Dionysia at Delos in 279 B. C., BCH. VII (1883), p. 108.

464 α. Τιμόξενος Ἀρχενίκου, Athenian, κωμωδός at Delphi 138–128 B. C. if the name is rightly restored; cf. No. 518.

465. Τιμων Εὐκλείδου, Athenian, tragic synagonist representing the Athenian guild of technitae at Delphi in 106 B. C., singing also in the paeon, BCH. XXX (1906), No. 50, p. 288, ll. 16, 33. Not in Kirchner.

466. Κύντος Μάρκος Τιτιανός, Athenian of the deme Cholleidai, κωμωδός περιοδονεΐκης, second century A. D., honored by his admirers with a tombstone, according to an epigram found in Athens, Ath. Mitt. XVII (1892), p. 272, quoted under No. 446 α.

467. Τληπόλεμος, ὁ τ. (?), fifth century B. C., Arist. Nub. 1266: τί δαί σε Τληπόλεμός ποτ' εἵργασται κακόν; and schol. ad loc.: ἄλλοι δὲ τραγικὸν ὑποκριτὴν εἶναι τὸν Τληπόλεμον συνεχῶς ὑποκρινόμενον Σοφοκλεῖ. Probably an error, Völker, p. 162.

468. Τύραννος Χρυσέρωτος, κωμωδός, ἔζησεν ἔτη ἰη', τῆς εἰς ἓν (=simul) φιλῆς Χρυσέρως καὶ παιδὸς ἀρετῆς τήνδ' ἐπὶ τῷ μνήμῃς εἵνεκ' ἔθηκε πάρον. Insc. Rome, IG. XIV 2050, IGRR. I 358.

469. Φ-, ὁ κ., acted a play by Iolaus at the Dionysia ca. 186–170 B. C., IG. II 975 g, W. p. 80.

470. Φαῖδρος Ἀθηναῖος, κωμωδός at the Dionysia at Delos in 282 B. C., BCH. VII (1883), p. 105. Kirchner No. 13954.

471. Φανύλος, κωμῳδός at the Dionysia at Delos in 263 B. C., BCH. VII (1883), p. 112.

472. Φερ-, ὁ κ., victor at the Lenaea ca. 218 B. C., IG. II 977 α', W. p. 153.

473. Φερεκράτης Ἀθηναῖος, the comic poet, seems to have been a comic actor before he became a poet, Anon. De com., p. 8, l. 1 Kaibel: γενόμενος δὲ ὑποκριτὴς <τὸ πρῶτον, ὕστερον ποιητὴς ἐγένετο>· ἐξήλωκε Κράτητα, etc., as emended by Kaibel. His career as a poet began ca. 435 B. C., as indicated by his position in the Victors'-list, IG. II 977 d(i) and i(d), W. pp. 107, 123, cf. AJP. XXVIII (1907), pp. 188, 195.

474. Φιλ-, ὁ τ., victor at the Lenaea ca. 324 B. C., IG. II 977 u(z), W. p. 145.

475. Φιλ-, ὁ κ., victor at the Lenaea ca. 220 B. C., IG. II 977 α', W. p. 153. Is this Philostratus, No. 490, who brought out the Apokleio-menê of Poseidippus at the Dionysia in 181 B. C., IG. II 975 b, W. p. 72?

476. Φιλάπορος, the fictitious name of a comic actor in Alc. Ep. 3. 35 Schepers (3. 71). Λεξιφάνης ὁ τῆς κωμωδίας ποιητὴς . . . τοῦ φωνήματος ὡς ἔχοιμι διὰ βραχέων ἀποπειραθεὶς τῷ χορῷ τῶν κωμικῶν συλλαμβάνει. . . . ἐκέλευεν οὖν ἐκμαθόντα Διονυσίοις τοῖς ἐπιούσι τὸ τοῦ οἰκέτου σχῆμα ἀναλαβόντα τὸ μέρος ἐκεῖνο τοῦ δράματος ὑποκρίνασθαι. ἐγὼ δὲ . . . τὸ δρᾶμα ἐξέμαθον, καὶ μελέτην ἀσκῆσει ῥώσας ἐτοιμός εἰμι τῷ χορῷ συντελεῖν.

476a. Φιλείνος Ἐπαφρίωνος Θεσπιεύς, as ὁ καινῆς τραγωδίας victor at the Musaea at Thespieae 161-169 A. D., BCH. XIX (1895), No. 17, p. 345.

477. Φιλήμων, ὁ κ., twice victor at the Lenaea ca. 370 B. C., IG. II 977 i(l), W. pp. 161, 252. Arist. Rhet. 1413 b 25, illustrating the effect of μεταβολή in delivery: οἷον καὶ Φιλήμων ὁ ὑποκριτὴς ἐποίει ἔν τε τῇ Ἀναξανδρίδου Γερωντομανίᾳ, ὅτε λέγει 'Ραδαμάνθους καὶ Παλαμήδης,' καὶ ἐν τῷ προλόγῳ τῶν Εὐσεβῶν τὸ 'ἐγώ.' Cf. Ath. 614c. Anaxandrides was active ca. 380-345. Identical with the person mentioned in Aesch. 1. 115 (345 B. C.): εἰληφὼς ἡλέγχθη (sc. Timarchus) παρὰ Δευκωνίδου, τοῦ Φιλωτάδου κηδεστοῦ, διὰ Φιλήμονος τοῦ ὑποκριτοῦ εἴκοσι μνᾶς.

478. Φιλήσιος Καλλίου Βοιωτίας, tragic didascalus at the Soteria at Delphi in 269 B. C., SGDI. 2566, l. 59.

479. Φιλίππος, ὁ τ., victor at the Lenaea ca. 398 B. C., IG. II 977 s, W. p. 145.

480. Φιλίππος, ὁ κ., acted the Pankratiastes of an unknown poet (Theophilus?) at the Dionysia in 311 B. C., IG. II 974 c, W. p. 45: [ὑπε: . . . ιπ]πος, restored by Wilhelm; see No. 521.

481. Φιλίσκος Δαρεικού, κωμῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 64.

482. Φιλίων Φιλομήλου, Athenian, tragic hypodidascalus, ambassador to the Amphyctionic Council on behalf of the Athenian Dionysiac artists in 130/29 B. C., IG. II 551, ll. 47, 72, Michel 1009. Another copy BCH. XXIV (1900), p. 82. For the date see Ferguson Priests of Asklepios. Not in Kirchner.

483. Φιλοκλείδης Χαλκιεύς, τραγῳδός at the Dionysia at Delos in 284 B. C., BCH. VII (1883), p. 104.

484. Φιλοκλῆς, ὕ. κ., victor at the Lenaea ca. 288 B. C., IG. II 977 *z(v)*, W. p. 153; victor at the Dionysia ca. 283, *ibid.* *b'c'(f'w)*, W. p. 156. Might be restored in SGDI. 2563, l. 59 (272 B. C.), [Φιλο|κλῆς Διοκλέους Ἀθηναῖος, κωμῳδός, cf. TAPA. XXXI (1900), p. 126, but the date (ca. 275 B. C.) of Πολυκλῆς in IG. II 977 *y(u)*, W. p. 153, makes the identification with the latter more probable; cf. No. 406.

485. Φιλοκράτης Θεοφάντου Θηβαῖος, as ὕ. καινῆς τραγῳδίας victor at the Amphiarara at Oropus soon after 86 B. C., IG. VII 417, and *ibid.* 420 in both *παλαιά* and *καινή*. As ὕ. *παλαιᾶς* τραγῳδίας victor at the Musaea at Thespieae 100–75 B. C., IG. VII 1760, BCH. XIX (1895), No. 13, p. 340, Michel 892. Cf. Reisch De mus. cert., p. 122.

486. Φιλοκίδης Φιλάγρου Ἀθηναῖος, κωμῳδός at the Soteria at Delphi in 271 and 270 B. C., SGDI. 2564, l. 67, 2565, l. 69. Preuner Delph. Weihgeschenk, p. 75, points out his relationship with Dionysius s. Philocydes Athenian (No. 149), comic didascalus *ibid.* 2564, l. 70, 2565, l. 71, and with Androclydes s. Philagrus Cydathenian IG. IV 2, p. 211, 871 *b*, col. ii, l. 14 and IG. II 108, l. 12 (latter half fourth century). Possibly to be identified, with Wilhelm, p. 164, with [. . . κ]ύδης, IG. II 977 *m'(a')*, No. 526. Kirchner No. 14645.

487. Φιλόνικος Ἑρμῶνος, Athenian, tragic synagonist representing the Athenian guild of technitae at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 37. Not in Kirchner.

488. Φιλόξενος Φιλοξένου, Athenian, comic synagonist representing the Athenian guild of technitae at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 34. Cf. Philoxenus s. Philoxenus Σοννιεύς, priest of Sarapis after 167 B. C., BCH. VII (1883), p. 280, Kirchner No. 14710.

489. Φιλοστέφανος, ὕ. κ., once victor at the Lenaea ca. 242 B. C., IG. II 977 *za'(v)*, W. p. 153. Wilhelm's identification with the comic poet is a possibility; above, p. 41, n.

490. Φιλόστρατος, as κωμῳδός brought out the Apokleiomene of Poseidippus as *παλαιά* at the Dionysia in 181 B. C., IG. II 975 *b*, col. ii, W. p. 72. See No. 475.

491. Φίλων Στράτωνος Ἀμβρακιώτης, κωμῳδός at the Soteria at Delphi in 270 B. C., SGDI. 2565, l. 60. Possibly, as Wilhelm, p. 165, suggests, to be restored in IG. II 977 *m'*, which Reisch ZöG. 1907, p. 306, assigns to the Lenaeon list of comic actors.

492. Φίλων, τραγῳδός at the Dionysia at Delos in 171 B. C., BCH. IX (1885), p. 147.

493. Φίλων, ὕ. κ., acted the [Ἀρ]θίδες of an unknown poet at the Dionysia ca. 140 B. C., IG. II 975 *h*, W. p. 81. For the date of this fragment see Reisch ZöG. 1907, p. 299. Capps's identification with No. 491 is impossible on account of the date.

494. Φιλωνίδης Κυδαθηναίεύς, the comic poet, was didascalus for Aristophanes in the production of the Clouds 423, Wasps 422, Amphiarus 414, Frogs 405. Was also active as a poet during this period. Falsely called an actor by schol. Arist. Nub. 531 (quoted under No. 279). Kirchner No. 14904.

495. Φιλωνίδης Ἀριστομάχου Ζακύνθιος, κωμῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 48, and priest *ibid.* 2563, 2564, 2565, 2566. Once victor at the Lenaea ca. 276 B. C., IG. II 977 *z(v)*, W. p. 153, and victor at the Dionysia ca. 284, *ibid.* *b' c' (f' w)*, W. p. 156. Appeared at the Dionysia at Delos as κωμῳδός in 263 B. C., BCH. VII (1883), p. 112. The identification is due to Capps AJP. XX (1899), p. 403, and AJA. IV (1900), p. 81. He is mentioned first in his company at Delphi.

496. Φιλωτάδης, see No. 508.

497. Φιλώτας Φιλώτου, Athenian, comic synagonist representing the Athenian technitae at Delphi in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 31. = Φ. Φιλώτου, singer at the paeon ca. 97 B. C., *ibid.*, No. 49, p. 277, l. 26.

498. Φορμίων, participated in Alexander's celebration at Susa in 324 B. C., Chares apud Ath. 539 *a* (quoted under No. 13). Restored by Köhler in the list of Lenaeon victors ca. 360 B. C., IG. II 977 *x(p)*, W. p. 150, . . . *p* —; doubtful.

499. Φρασίλαος Τεισικράτους Ἀθηναῖος, τραγῳδός at the Soteria at Delphi in 269 B. C., SGDI. 2566, l. 52. Kirchner No. 14985.

500. Φρόνιχος Χοροκλέους, ὕ. τ., fifth century B. C., schol. Arist. Vesp. 1302: εὐλογώτατον ἂν εἴη τὸν τραγικὸν ὑποκριτὴν. Schol. Arist. Av. 740 distinguishes four persons of the name: ὁ ἕτερος, Χοροκλέους παῖς, ὑποκριτής.

501. Φύτιος, ὕ. τ., twice victor at the Lenaea ca. 392 B. C., IG. II 977 *s*, W. p. 145.

502. Χαιρέστρατος, ὕ. τ., once victor at the Dionysia ca. 435 B. C., IG. II 977 *p(e')*, W. p. 137. First in the list of Lenaeon victors ca. 432 B. C., *ibid.* *rs*, W. p. 145. For the date see above, p. 46.

503. Χαιρέστρατος Φιλάγρου, Athenian, tragic synagonist representing the Athenian guild of technitae at Delphi ca. 97 B. C., BCH. XXX (1906), No. 49, p. 278, l. 17. Not in Kirchner.

504. Χαρίας, ὕ. τ., victor at the Lenaea ca. 308 B. C., IG. II 977 *v(x)*, W. p. 145.

505. Χαρίας Χαρίων Ἀθηναῖος, as ὕ. (καὶνῆς) τραγῳδίας victor at the Amphiareia at Oropus soon after 86 B. C., IG. VII 416. His father Charias s. Charias Athenian Χολλείδης was gymnasiarch for the Hermeia at Delos ca. 130 B. C., BCH. XV (1901), pp. 255, 256, cf. Pauly-Wissowa III 2132. Kirchner No. 15328, cf. 15366.

506. Χαρίδημος, ὕ. τ., victor at the Lenaea ca. 400 B. C., IG. II 977 *s*, W. p. 145.

507. **Χόρηγος**, *κωμῳδός* at the Dionysia at Delos in 268 B. C., BCH. VII (1883), p. 109. Brinck Diss. Hal. VII (1886), p. 197, restored as a proper name; see also Robinson AJP. XXIV (1904), p. 189.

508. **ἄδης**, *ὑ. τ.*, once victor at the Lenaea ca. 345 B. C., IG. II 977 *t(o)*, W. p. 145, perhaps [*Φιλωτ*]ἄδης, Wilhelm.

508*a*. — **ας**-, IG. II 977 *g'*, W. p. 160, probably to be restored [*Ἀρισ-αγόρ*]ας-, according to Capps AJP. XX (1899), p. 404, n. 3; see No. 56.

508*b*. — **ἀνδρου**, *κωμῳδός* at Delphi ca. 138–128 B. C., representing the Athenian guild of technitae, BCH. XXX (1906), No. 48, p. 273, l. 36. Restore: [*Διοσκοουρίδην Μεν*]ἀνδρου, No. 158.

509. **ατος**, *ὑ. τ.*, victorious at the Dionysia in 399 B. C., IG. II 971 *d*, Wilhelm Wiener Jahresheft X (1907), p. 39, cf. Urk., p. 22. Wilhelm restores [*ὑποκριτῆς Νικόστρ*]ατος, see No. 368.

510. **δου Συρακόσιος**, *τραγωδός*, victor at the Soteria at Delphi end of third century B. C., BCH. XXVI (1902), p. 266, and Wilhelm Urk., pp. 141, 251, suggests Ariston, No. 75, but see p. 257. The dates are 100 years apart.

511. **ενος**, *ὑ. κ.*, victor at the Dionysia ca. 180–170 B. C., IG. II 975 *e*, col. i, W. p. 75, restored [*Πολύξ*]ενος by Capps TAPA. XXXI (1900), p. 123, see No. 410. Wilhelm, p. 256, suggests [*Φιλόξ*]ενος, see No. 448; but the date is against this.

511*a*. **ης**, *ὑ. τ.*, thrice victor at the Dionysia ca. 430 B. C., IG. II 977 *r*, W. p. 145. Wilhelm's [*Λεπτίν*]ης does not fill the space, see No. 314.

512. **ης Κείος**, *κωμῳδός* at the Dionysia at Delos in 259 B. C., BCH. VII (1883), p. 113.

513. **ης**, acted the *-ορος* of an unknown poet at the Dionysia near end of third century B. C., IG. II 975 *f*, l. 13, W. p. 68; probably the same actor in l. 15, who acted in the *-ος* of an unknown poet.

514. **ης**, once victor, IG. II 977 *m'(a')*, W. p. 164, assigned by Reisch ZöG. 1907, p. 306, to the Lenaeian list of comic actors, third century B. C. Identification and date doubtful.

515. **ης**, *ὑ. κ.*, acted the Synt[r- of a poet -ω]ν at the Dionysia ca. 180–170 B. C., IG. II 975 *e*, col. i, W. p. 75. Could be [*Ἡρακλείδ*]ης = Nos. 212 and 516.

515*a*. **ης**, as *ὑ. καὶνῆς τραγωδίας* (or *κωμῳ.*) victor at the Musaea at Thespieae, uncertain date, BCH. XIX (1895), No. 21, p. 372.

516. **ίδης**, *ὑ. κ.*, acted the Synagon of an unknown poet at the Dionysia ca. 180–170 B. C., IG. II 975 *e*, col. i. Wilhelm, p. 75, plausibly suggests [*Ἡρακλε*]ίδης and identifies with the *Ἡρακλ[ε]ίδης*, *κωμῳδός* in col. ii, l. 6, 160 B. C. See No. 212. His further suggestion, p. 256, that this is the ἀρχιθεωρός *Ἡρακλείδης Γλανκίου*, father of the *κωμῳδός* *Γλανκίας Ἡρακλείδου*, of ca. 114 B. C., is hazardous; see No. 107.

517. — *ιεύς*, as *κωμῳδός παλαιᾶς κωμῳδίας* victor at the Museia at Thespiae, shortly before 161 A. D., IG. VII 1773. See above, p. 71. Jamot in BCH. XIX (1895), p. 341, reports 13 letters in the lacuna.

518. — *-ίκου*, Athenian, *κωμῳδός* at Delphi 138–128 B. C. representing the Athenian guild of technitae, BCH. XXX (1906), No. 48, p. 273, l. 25. Probably [*Τιμόξενον Ἀρχεν*]ίκου, No. 464 *α*; cf. *ibid.* l. 12.

519. . . . *ιμος Ἀρισ[στούλ]λου(?) Θ[ηβαῖος]*, as *τραγῳδός* victor at the Sarapieia at Tanagra 100–75 B. C., IG. VII 542.

520. . . — *IN Ἀθηναίων τὸν τραγω[ιδὸν παρεπ]ιδημήσαντα εἰς τε [τὰ Διο-
νυσια? ἀ]ξιωθέντα ἢ[γ]ων[ίσθαι καλῶς κ]αὶ φιλοτιμῶς*, etc., Perinthian decree, second half of second century B. C. or earlier, restored by Wilhelm, p. 221. Doubtful whether the name is *-σις* or *-τις Ἀθηναῖος*, or *Ἀθήναιος*.

521. . . . *ιπ]πος, υ. κ.*, acted the Pankratiastes of (perhaps) Theophilus in 311 B. C., IG. II 974 *c*, W. p. 45. On p. 49 Wilhelm suggests [*Φίλιπ]πος* (No. 480) or [*Κάλλιπ]πος*; the former is doubtless right.

522. — *κιος Ταρσεύς*, *κωμῳδός* first century B. C., *in*sc. Nîmes, IG. XIV 2499, IGR. I 21: . . . *λωι [. . . | . . . ἔ]ως κωμῳδοῦ παραδόξ[ον χοραύλου παρ . . . | . . . ος Καισαρέως Τραλλιανοῦ [. . . | . . .]κιος Ταρσεὺς κομ[ῳδός] . . . | . . .] ἐν Ῥώμῃ, ἱερᾶς συν[όδου] . . . | . . .] χοραύλης γ', Καπετ[ῶλια ἐν Ῥώμῃ]*, etc.

* 523. . . . *κ[λ]ῆς Διοκλέους Ἀθηναῖος, κωμῳδός* at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 59, wrongly restored there [*Διο*]κλῆς the tragic actor No. 143. Might be *Φίλο-*, *Πολυ-*, or *Μενε-*, comic actors of the same period and guild, see Nos. 484, 328; but the date of the first is too early, of the last too late. Hence the restoration [*Πολυ*]κλῆς (No. 406) is practically certain, Capps TAPA. XXXI (1900), p. 126.

524. . . . *κος, υ. κ.*, acted the Adelphai of the poet *-νῆς* at the Dionysia ca. 200 B. C., IG. II 975 *b*, col. i, W. p. 72.

525. *κ]ος, υ. τ.*, once victor at the Lenaea ca. 262 B. C., IG. II 977 *q*(*d'*) W. p. 141, assigned to the Lenaeian list of tragic actors by Reisch ZöG. 1907, p. 306. To be restored [*Κλεόνικ*]ος, No. 302.

526. *κ]ύδης*, three times victor, IG. II 977 *m'*(*a'*), W. p. 164, assigned by Reisch ZöG. 1907, p. 306, to the Lenaeian list of comic actors, third century B. C. Identification and date uncertain. If correct, probably to be restored [*Φιλοκ*]ύδης, No. 486.

527. . . . *κων, υ. κ.*, four times victor at the Lenaea ca. 355 B. C., IG. II 977 *x*(*p*), W. p. 150. *Γλύκων*?

528. — *-λου*, Athenian, *κωμῳδός* at Delphi as representative of the Athenian guild of technitae in 138–128 B. C., BCH. XXX (1906), No. 48 p. 273, l. 27.

529. *λωι . . . , κωμῳδός παράδοξος*, *in*scr. Nîmes first century A. D., IG. XIV 2499, IGR. I 21 (quoted under No. 522).

530. **μαχος**, *ύ. κ.*, acted the Parakatathekē of — *πρεσβύτερος τεθ-* (*νηκώς*) ca. 210–187 B. C., IG. II 975 *i*. Capps's restoration [*Λυσί*]μαχος is possible but not his identification with No. 323.

531. **ν**, *ύ. κ.*, twice victor, IG. II 977 *μ'(α')*, W. p. 164, assigned by Reisch ZöG. 1907, p. 306, to the Lenaeon list of comic actors, third century B. C. Identification and date uncertain. Wilhelm, p. 165, suggests *Φίλων* or *Νίκων*, Nos. 491, 376 or 377.

532. **ν**, *ύ. κ.*, once victor, IG. II 977 *μ'(α')*; cf. No. 532.

532 *α*. **ν**, *κωμωδός* at Iasos ca. 180–150 B. C., Lebas-Wad. III 257. To be restored [*Ἀπολλόδωρο*]ν, No. 42.

533. **ν Ποσειδωνίου**, Athenian, tragic synagonist representing the Athenian guild of *technitai* at Delphi ca. 97 B. C., BCH. XXX (1906), p. 277, l. 17.

534. **ος**, *ύ. τ.*, twice victor at the Lenaea ca. 422 B. C., IG. II 977 *τ*, W. p. 145. Wilhelm's restoration [*Μυννίσκος*], though not certain, is acceptable.

535. **ος**, *ύ. τ.*, twice victor at the Lenaea ca. 342 B. C., IG., II. 977 *υ(α)*, W. p. 145. The remains are *οξ*||, and the position of the stroke before *ο* favors *π* rather than *μ* (Wilhelm); hence [*Ἀθηνόδωρος*]; see No. 13.

536. **ος**, *ύ. τ.*, once victor at the Lenaea ca. 263 B. C., IG. II 977 *q(α')*, W. p. 151, assigned to the Lenaeon list of tragic actors by Reisch ZöG. 1907, p. 306. To be restored [*Ἀρκεσίλαος*]; see No. 79.

537. **ος Σιφνίος**, *κωμωδός* at the Dionysia at Delos in 259 B. C., BCH. VII (1883), p. 113. This is not to be regarded as part of the name of the preceding, *Μενεκράτης* No. 331, see Capps TAPA. XXXI (1900), p. 118.

538. **ος**, *κωμωδός* at the Dionysia at Delos in 259 B. C., BCH. VII (1883), p. 113. The following *Ἱεροκλε-* is not the father's name; see No. 248 and TAPA. XXXI (1900), p. 119. Probably [*Κηφισόδωρος*], No. 288.

539. **ος**, *ύ. κ.*, acted the *Anepsiroi* of an unknown poet at the Dionysia toward end of third century B. C., IG. II 975 *f*, W. p. 68.

540. **ος**, *ύ. κ.*, acted in the *-υμένω* of an unknown poet at the Dionysia in 169 B. C., IG. II 975 *c*, W. p. 76. [*Λυσίμαχος*], No. 323?

541. —**ος Δημητρίου Ἀθηναῖος**, as *ύ. κωμωδῶν* victor at the *Sarapieia* at Tanagra ca. 100–75 B. C., IG. VII 540. To be identified with No. 128, *Δημήτριος Δημητρίου*, 97 B. C? Kirchner No. 3349.

542. **ρ**—, IG. II 977 *μ'(α')*, W. p. 164, assigned by Reisch ZöG. 1907, p. 306, to the Lenaeon list of comic actors, third century B. C. Identification and date uncertain. Capps AJP. XX (1899), p. 400, reports *ρίδα[ς]*.

542 *α*. —**πος** *π*—, IG. II 977 *g'*, W. p. 160, probably to be restored [*Ἀσκληπιόδωρος*] according to the suggestion of Capps AJP. XX (1899), p. 404, n. 3; see No. 93.

543. ρος, ὁ. κ., once (II corrected to I) victor at the Lenaea ca. 250 B. C., IG. II 977 α, W. p. 153. Probably with Wilhelm to be restored [Κηφισόδω]ρος, No. 288.

544. ς, ὁ. τ., once victor at the Dionysia ca. 430 B. C., IG. II 977 ρ(ε) col. i, l. 10, directly under [Ἀεπ]τίν[ης-], but not reported by Wilhelm, p. 137.

545. ς, ὁ. τ., twice victor at the Lenaea ca. 353 B. C., IG. II 977 τ(ο), l. 15, W. p. 145.

546. ς, ὁ. τ., twice victor at the Lenaea ca. 339 B. C., IG. II 977 υ(χ), l. 4, W. p. 145.

546α. — ς ||||, IG. II 977 γ', W. p. 160, probably to be restored [Κάλλιππο]ς according to the suggestion of Capps AJP. XX (1899), p. 404, n. 3; see No. 276.

547. . σα . . . , τραγῳδός at the Dionysia at Delos in 280 B. C., BCH. VII (1883), p. 107, restored Δράκων by Capps, see No. 162.

548. ς, ὁ. κ., twice victor at the Lenaea ca. 246 B. C., IG. II 977 ζα'(ν), W. p. 153. To be restored Ἡ[γῆσι]ς II, known to have been active at this time; see No. 209.

549. σόδωρος, once victor, IG. II 977 μ'(α'), W. p. 164, assigned by Reisch ZöG. 1907, p. 306, to the Lenaeian list of comic actors. Identification and date uncertain. If correct, to be identified possibly with Κηφισόδωρος Καλλίου Βοιώτιος, No. 288, Wilhelm.

550. της, ὁ. κ., acted in the ἡρα of an unknown poet at the Dionysia toward end of third century B. C. IG. II 975 f, W. p. 66.

551. υνος, ὁ. τ., twice victor at the Lenaea ca. 268 B. C., IG. II 977 ρ(α'), W. p. 141, assigned to the Lenaeian list of tragic actors by Reisch ZöG. 1907, p. 306.

552. ων, ὁ. κ., acted the Progamoun of an unknown poet ca. 210–187 B. C., IG. II 975 ι, W. p. 79. [Θαρσύν]ων, No. 225?

553. ων Διονυσίου Ἀθηναῖος, as ὁ. παλαιᾶς τραγῳδίας victor at the Musaea at Thespiae 167–146 B. C., BCH. XIX (1895), No. 11, p. 337. The heading is broken off, but is restored with certainty. Kirchner No. 4108.

554. ωρ, thrice victor, IG. II 977 μ'(α'), W. p. 164, assigned by Reisch ZöG, 1907, p. 306, to the Lenaeian list of comic actors, third century B. C. Identification and date uncertain. Wilhelm [Εὐγύν]ωρ.

554α.] |||, Lenaeian list δ' ο', ca. 290 B. C.

555. — Αἰτομένους, Athenian (?), ὁ. (tragic or comic), Arist. Vesp. 1279. ὦ μακάρι' Αἰτόμενες, ὥς σε μακαρίζομεν, παῖδας ἐφύτευσας ὅτι χειροτεχνικωτάτους τὸν δ' ὑποκριτὴν ἕτερον ἀργαλέον ὥς σοφόν. Schol. ad loc.: οὐκ ἔστι σαφὲς τίς τῶν ὑποκριτῶν Αἰτομένους ἐστὶν υἱός. His brothers were Arignotus and Aripkrades, whom Kirchner treats as Athenians, Nos. 1612, 2201.

556. Διονυσιοδώρου, tragic synagonist representing the Athenian guild of technitae at Delphi in 106 B. C., BCH. XXX (1906), p. 288, l. 33.

557. Δωροθέου, Athenian, comic synagonist representing the Athenian guild of technitae at Delphi in 106 B. C., BCH. XXX (1906), No. 50, p. 288, l. 31. Restore [Θεόφιλος], No. 237, cf. Θεόφιλος Δωροθέου, one of the singers of the paean *ibid.* No. 49, p. 278, l. 28, ca. 114 B. C. His son [Δ]ωροθέ[ο]ς Θε[οφίλου Κρ]ω[πίδης] was ephēbe in 105 B. C., IG. II 465, l. 70, Kirchner No. 4615.

558. — Ἡγησίου Ἀθηναῖος, κωμῳδός at the Soteria at Delphi in 272 B. C., SGDI. 2563, l. 58. Kirchner No. 6315. His son identical with No. 209?

559. — Ἀργεῖος, τραγῳδός, fined for breaking his engagement at Epidaurus, IG. IV 1509, l. 2, ca. 100 B. C.; cf. No. 155.

560. Ἀχαιὸς ἀπὸ Σικυῶνος, as ὁ παλαιᾶς κωμῳδίας victor at the Musaea at Thespieae ca. 167–146 B. C., BCH. XIX (1895), No. 11, p. 337.

561. , κωμῳδός, brought out the Phokeis of Philemon as παλαιά ca. 210 B. C., IG. II 975 f.

562. Anonymous κωμῳδός and τραγῳδός, uncertain date, *inser.* Rome IG. XIV 1111, IGRR. I 160: as κωμῳδός he was victor at Cyzicus, as τραγῳδός at Cyzicus and Rome, and κιθαρωδός at Pergamum and Nicomedeia, and διὰ πάντων at Nicomedeia and Pergamum.

563. Anonymous κωμῳδός, uncertain date, *inser.* Rome IG. XIV 1114, IGRR. I 163: was victor at Naples and Puteoli.

ADDENDA

P. 87, No. 95. Epigram for the tomb of Asclepiodorus, Kaib. Ep. Gr. 606: *τέρμα βίου τελέσας, παῖς [γ]άειος (?), ἐνθάδε κείμει, | ἀσκήσας [πάσης] εἶδος ὑποκρισεως · | ὀκτωκαίδεκ' ἔτη ζήσας Ἀσκληπιόδωρος | γῆς ὧν πρόσθε γόνος μητέρα γαῖαν ἔχω.* He may have been a mime, as Kaibel thought. Messalinus in Kaib. 1050, on the other hand, seems to have been a comic actor (cf. *σκηνῆς πολυγηθέος*).

P. 124, No. 381 a. Epigram of an unknown poet to a statue of Xenophon, Anth. Plan. IV. 289: *αὐτὸν Ἰόβακχον ἐδόξαμεν, ἥνικα ληνοῖς | ὁ πρέσβυς νεαρῆς ἦρχε χορομανίης, | καὶ Κάδμου τὰ πάρηβα χορεύματα, καὶ τὸν ἀφ' Ἑλλης | ἀγγέλον εὐιακῶν ἰχνηλάτην θιάσων, | καὶ τὴν εὐάζουσιν ἐν αἵματι παιδὸς Ἀγαύην | λυσσάδα. φεῦ θέλεις ἀνδρὸς ὑποκρισίης!* Xenophon seems to have played the parts of Dionysus, Messenger and Agave in Eur. Bacchae.

RESTORATIONS AND TEXTUAL EMENDATIONS PROPOSED

BCH. VII (1883), p. 114, l. 19: [Κηφισόδω]ρος, Nos. 288, 538.

BCH. XXX (1906), No. 48, l. 25: Παδ[άμανθυν], No. 422; [Τιμόξεινον Ἀρχε-
ν]ίκου, Nos. 464*a*, 518; l. 26: [Διοσκούριδην Μεν]άνδρου, Nos. 158, 508 *b*.

BCH. XXX (1906), No. 50, l. 31: Φιλώταν [Φιλώτου], No. 497; [Θεόφιλον]
Δωροθέου, Nos. 237, 557.

IG. II 977 *p*(*e*'), col. ii, l. 5: Νί[κανδρος-], p. 61, col. ii, and No. 352.

u(*x*), l. 3: [Ἀθηνόδωρ]ος II, p. 62, col. iii, and Nos. 13, 535.

d'(*s*), l. 3: Κλεό[δωρος-], p. 63, col. v, and No. 299.

d'(*s*), l. 8: [Α]ρίσ[ταρχος-], p. 63, col. v, and Nos. 55, 57.

q(*d*'), l. 15: [Κλεόνικ]ος I, p. 63, col. v, and Nos. 302, 525.

q(*d*'), l. 16: [Ἀρκεσίλα]ος I, p. 63, col. v, and Nos. 79, 536.

*z**a*'(*v*), l. 14: Ἡ[γηςία]s II, p. 65, col. vi, and No. 209.

IG. II 975 *i*, l. 2: [Θαρσύν]ων, Nos. 225, 552.

c, l. 6: [Δυσίμαχ]ος, Nos. 323, 540.

f, col. i, after l. 2: [ὑπο Νικόδημος ἐνίκα], p. 52 and No. 363.

f, col. ii, l. 4, with *c*, col. i, l. 10: Π[ολέμ]ων.

g, l. 2: Πο[λεμων]?, No. 402.

e, col. i, l. 8: [Ἡρακλείδ]ης, Nos. 202, 515, 516.

IG. VII 540, l. 15: [Δημήτρι]ος Δημητρίου Ἀθηναῖος, Nos. 128, 541.

SGDI. II 2727: [ἀνταγ]ωνίζατο for [συναγ-], p. 29, n.

Lebas-Waddington III 257 (Iasos): [Ἀπολλόδωρ]ο, Nos. 42 and 532 *a*.

Schol. Aesch. *Tim.* 157: Παρμένων ὁ κωμικός <ὑποκριτής>, No. 393.

Schol. Arist. *Av.* 513: τραγικὸν αὐτόν φασι <ὑποκριτήν>, κλέπτῃν καὶ, etc.,
No. 4321.

Suet. *Vespas.* 19: *Apelleti* for *Apellari*, No. 38.

Kaib. *Epig. Gr.* 926, l. 10: read [ῥαιψω]δός or [λυρψ]δός instead of [κωμψ]δός.

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